





300

Tho. Jones  
the owner of Purcell



Henry Purcell was one of the Children of the Chapel Royal and became Organist of the same in 1682. He was also Organist of the Collegiate Church of St Peter, Westminster, which Place he resigned in 1693. He died in 1695 aged 37, and was buried in the North Isle of the said Church.

On the Stone erected to his Memory is inscribed,

"Here lies Henry Purcell Esq, who  
"left this Place, and is gone to that Blessed  
"Place where only his Harmony can be  
"exceeded." And on his Grave stone

as follows

"Applaud so great a Guest Celestial Powers,  
"Who now resides with you, but once was ours:  
"Yet let invidious Earth no more reclaim  
"Her short liv'd Fav'rite, and her chiefest Fame,  
"Complaining that so prematurely dy'd  
"Good Nature's Pleasure, and Devotion's Pride,  
"Dy'd! No, he lives while yonder Organs sound,  
"And sacred Echoes to the Choir rebound."

The Poet, Dryden, wrote an Elegy on his Death, which was set to Music by D<sup>r</sup> John Blow, who had been his Master.





J. Closterman pinx.

R. White sculp.

Henricus Purcell.

Ætat. Suae 37. 95.



ORPHEUS BRITANNICUS.

A

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To the Honourable,  
The Lady HOWARD.

M A D A M,

WERE it in the Power of Music to abate those strong Impressions of Grief which have continued upon me ever since the Loss of my dear lamented Husband, there are few (I believe) who are furnished with larger or better supplies of Comfort from this Science, than he has left me in his own Compositions, and in the Satisfaction I find, that they are not more valued by me (who must own my self fond to a Partiality of all that was his) than by those who are no less *Judges* than *Patrons* of his Performances. I find, Madam, I have already said enough to justify the Presumption of this Application to Your Ladiship, who have added both these Characters to the many excellent Qualities, which make You the Admiration of all that know You. Your Ladiship's extraordinary Skill in Music. beyond most of either Sex, and Your great Goodness to that dear Person, whom You have sometimes been pleased to Honour with the Title of Your Master, makes it hard for me to judge whither he contributed more to the vast Improvements You have made in that Science, or Your Ladiship to the Reputation he gain'd in the Profession of it: For I have often heard him say, That as several of his best Compositions were originally design'd for Your Ladiship's Entertainment, so the Pains he bestowed in fitting them for Your Ear, were abundantly rewarded by the Satisfaction he has received from Your Approbation, and admirable Performance of them, which has best recommended both them and their Author to all that have had the Happiness of hearing them from Your Ladiship.

( a )

Another



*The DEDICATION.*

Another great Advantage, to which my Husband has often imputed the Success of his Labors, and which may best plead for Your Ladiship's favourable Acceptance of this Collection, has been the great Justness both of Thought and Numbers which he found in the Poetry of our most refin'd Writers, and among them, of that Honourable Gentleman, who has the dearest and most deserved Relation to your Self, and whose Excellent Compositions were the Subject of his last and best Performance in Music.

Thus, Madam, Your Ladiship has every way the justest Title to the Patronage of this Book, the Publication of which, under the auspicious Influence of Your Name, is the best (I had almost said the only) means I have left of Testifying to the World, my desire to pay the last Honours to its dear Author, Your Ladiship having generously prevented my intended Performance of the Duty I owe to his Ashes, by erecting a fair Monument over them, and gracing it with an Inscription which may perpetuate both the Marble and his Memory. Your Generosity, which was too large to be confin'd either to his Life or his Person, has also extended it self to his Posterity, on whom Your Ladiship has been pleas'd to entail Your Favours, which must, with all Gratitude, be acknowledg'd as the most valuable part of their Inheritante, both by them, and

YOUR LADISHIP's

*Most Oblig'd, and most Humble Servant,*

**Fr. Purcell.**



---

T H E  
Publisher to the Reader.

**T**H E First Edition of this Work having been so well received, and the real Value each Piece carries along with it, has Encourag'd the Re-printing of this our British Orpheus, which I may venture to say, does Excell any Collection of Vocal Music yet Extant in the English Tongue, and may Vie with the best Italian Compositions.

The Author's extraordinary Tallent in all sorts of Music, is sufficiently known; but he was particularly admir'd for his Vocal, having a peculiar Genius to express the Energy of English Words, whereby he mov'd the Passions as well as caus'd Admiration in all his Auditors.

In this Edition you will find added, many Compositions, never before Published, which are owing to several Gentlemen who had Original Copies by them, that freely Communicated the same for the Good of the Publick; but I am Oblig'd, in particular, to the Author's Widow, who has supplied me with several Single Songs, and other Excellent Pieces that were made for Birth-Days, Feasts, and other Occasions, with the Instrumental Parts to each as were Originally design'd for them, which were never yet known to the World.

There is also an Addition of some Instrumental Parts that were left out of the first Edition; all which makes this Work much more Compleat than before, and will be a means to Perpetuate that Name which in Music will be as lasting as the Science it self.

Yours, &c.



An ODE on the Death of Mr. Henry Purcell, by Mr. Dryden.

## I.

Mark how the Lark and Linnet Sing,  
 With rival Notes  
 They strain their warbling Throats,  
 To welcome in the Spring.  
 But in the close of Night,  
 When *Philomel* begins her Heav'nly Lay,  
 They cease their mutual spight,  
 Drink in her Music with Delight,  
 And list'ning and silent, and silent and list'ning,  
 (and list'ning and silent obey.

## II.

So ceas'd the rival Crew when *Purcell* came,  
 They Sung no more, or only Sung his Fame.  
 Struck dumb they all admir'd the God-like Man:  
 The God-like Man  
 Alas! too soon retir'd,  
 As he too late began.  
 We beg not Hell our *Orpheus* to restore;  
 Had he been there,  
 Their Sovereigns fear  
 Had sent him back before.  
 The pow'r of Harmony too well they knew,  
 He long e're this had Tun'd their jarring Sphere,  
 And left no Hell below.

## III.

The Heav'nly Quire, who heard his Notes from  
 Let down the Scale of Music from the Sky:  
 They handed him along, (high,  
 And all the way He Taught, and all the way they (Sung.  
 Ye Brethren of the *Lyre*, and Tuneful Voice,  
 Lament his lot, but at your own Rejoyce.  
 Now live secure, and linger out your Days,  
 The Gods are pleas'd alone with *Purcell's* *Layes*,  
 Nor know to mend their Choice.

This ODE is Sett to Music, by Dr. Blow,  
 and may be bound up with this Collection.

Another Ode on the same occasion  
 By a Person of Quality.

Accord thy Blessing to my bold Design,  
 Thou best Inspirer of Harmonious Grief;  
 Thou, who among the Tuneful Nine,  
 In mournful Melody art Chief.  
 In Music, wing'd with Sighs, I soar,  
 A second *Orpheus* to do more;  
 Second in Time, but First in Fame;  
 To him blind Fiction gave a Name.  
 The truthless Tales, which frantic Poets tell  
 Of *Thebes*, and moving Stones, and Journeys  
 (down to Hell,  
 Were only Prophecies of Music's force, which we  
 Have wonderfully seen fulfill'd in Thee.  
 What mortal Harmony cou'd do  
 No Mortal ever knew,  
 Till thy transcendent Genius came, (flame:  
 Whose strength surpass'd the Praises of Poetic  
 Whose Raptures will for ever want a Name.  
 Out of thy Orb a while  
 (Content to wander here below)  
 Thou did'st vouchsafe to bless our Isle,  
 (With high Commands from Heav'n, for ought we  
 To try seditious Jarrs to reconcile. (know)  
 But *Discord* in a frightful form,  
 With all her Retinue of War,  
 The Drum, the Pulpit, and the Barr,  
 The croaking Crowds tumultuous noise,  
 And ev'ry hoarse Out-landish Voice,  
 Proclaim'd so loud th'impending Storm,  
 That frighted hence, thou didst for Refuge fly,  
 To reassume thy Station in the Sky,  
 There Heavenly Carols to Compose and Sing,  
 To Heavens Harmonious King.  
 Where rapt in transports of Extatic Song,  
 Amidst th' inspir'd Seraphic throng,  
 Crown'd with Cœlestial ever-blooming Bays,  
 Thou sitt'st dissolv'd in *Hallelujahs*.

A Lamentation for the Death of Mr. H.  
 Purcell. Set to Music by his Bro-  
 ther, Mr. Daniel Purcell.

The Words by N. Tate, Esq;

## I.

A Gloomy Mist o'erspreads the Plains,  
 More Gloomy Grief the Nymphs and Swains;  
 The Shepherd breaks his Tuneful Reed,  
 His pining Flocks refuse to feed.  
 Silent are the Lawns and Glades,

The



The Hills, the Vales, the Groves, the Dales,  
All silent as *Elizian* Shades.  
No more they Sing, no more Rejoyce,  
Eccho her self has lost her Voice.

## II.

A Sighing Wind, a Murm'ring Rill,  
Our Ears with doleful Accents fill:  
They are heard, and only they,  
For sadly thus they seem to say,  
The Joy, the Pride of Spring is Dead,  
The Soul of Harmony is fled.  
Pleasure's flown from *Albion's* Shore,  
Wit and Mirth's bright Reign is o're,  
*Strephon* and *Music* are no more!

Since Nature thus pays Tribute to his Urn,  
How should a sad, forsaken Brother mourn!

*An Ode for the Consort at York-Buildings, upon the Death of Mr. H. P.  
By J. Talbot, Fellow of Trinity Colledge in Cambridge.*

## I.

WEEP, all ye Muses, weep o're *Damon's* Herse,  
And pay the grateful Honors of your Verse:  
Each mournful Strain in saddest Accents dress,  
His Praises, and your Sorrows to express.  
Ye Sons of Art, lament your Learned Chief  
With all the Skill and Harmony of Grief;  
To *Damon's* Herse your Tuneful Tribute bring,  
Who taught each Note to speak, and every Muse  
(to Sing.)

## II.

Hark! how the Warlike *Trumpet* groans,  
The Warlike *Trumpet* sadly moans,  
Instructed once by *Damon's* Art  
To warn the active Soldier's Heart,  
To soften Danger, sweeten Care,  
And smooth the rugged Toils of War,  
Now with shrill Grief, and melancholy Strains,  
Of *Damon's* Death, and *Albian's* Loss complains.

The sprightly *Hautboys*, and gay *Violin*,  
By *Damon* taught to Charm the list'ning Ear,  
To fill the ecchoing Theatre,  
And with rich Melody adorn each Scene;  
Forgot their native Cheerfulness,  
Their wonted Air and Vigor to express,  
And in dead doleful Sounds a tuneless Grief con-  
(fess.)

“ Weep all ye Muses, weep o're *Damon's* Herse,  
“ And pay the grateful Honors of your Verse.

## III.

Mark how the melancholy *Flute*,  
Joins in sad Confort with the amorous *Lute*,  
Lamenting *Damon's* hopeless Fate:  
From him they learn'd to tell the Lover's Care,  
With soft Complaints to move the cruel Fair,  
To calm her Anger, and to change her Hate.  
The various *Organ* taught by *Damon's* hand  
A holier Passion to command,  
The roving Fancy to refine,  
And fill the ravish'd Soul with Charms Divine;  
Now in loud Sighs employs its tuneful Breath,  
And bids each secret Sound conspire  
To mourn its darling *Damon's* Death.  
And with consenting Grief to form one num'rous  
(Choir.)

“ Weep all ye Muses, weep o're *Damon's* Herse,  
“ And pay the grateful Honors of your Verse.

## IV.

Cease, cease, ye Sons of Art, forbear  
To aggravate your own Despair:  
Cease to lament your learned Chief  
With fruitless Skill, and hopeless Grief;  
For sure, if Mortals here below  
Ought of Diviner Beings know,  
*Damon's* large Mind informs some active Sphere;  
And circles in Melodious Raptures there;  
Mix'd with his Fellow-Choristers above,  
In the bright Orbs of Harmony and Love.

*The following Lines were design'd for  
Mr. Purcell's Monument; which be-  
ing supply'd by a better Hand, the  
Author of this Inscription, in veneration  
to the Memory of that Great  
Master, prefixes it to his Golden Re-  
mains.*

*Memoriae Sacrum H. P.*

En! Marmor loquax  
(Vix, heu! præ dolore)  
Lacrymas stillatim fudat;  
Manes *Purcelli* sacros,  
Quisquis es, Viator,  
Siste ac venerare.  
Eheu! quàm subito Orbis Harmonici  
Procubuit Columnen!  
Anglicus ille *Amphian*, *Orpheus*, *Apollo*,  
Deus Harmonia' *Italo-Anglus*,  
Certè *Corellius*;  
Artis Musicae  
Perquàm difficilis  
Facile *Coryphaeus*.  
Per acuta Musicae victor ibat ovans.



Et placidâ Animam compede alligavit.  
 Eheu! quàm brevi  
 Præcox marcescit ingenium!  
 Invida quippe Natura Juvenem,  
 Arte fenefcentem, corripuit.  
 At—define tantem,  
 Miferantis quarimonia:  
 Non Omnis moritur,  
 Vivunt Symphonia: immortales.  
 Angelorum Chori Purcellum ftipantes,  
 Nectaris immemores,  
 Mellitiores iftos bibunt Aure fonos:  
 Et plaudentes recinunt.  
 Vivent, in æternum  
 Æternúmque placebunt.  
 Abi, viator, & fi Muficus, æmulare:  
 Sed calcibus humum levitèr preme,  
 Ne nafcentes atteras Rofas.

Johannes Gilbert A. M. Coll. Chrif. Cantab.

To the Memory of my Dear Friend  
 Mr. Henry Purcell.

MUSIC, the chiefest Good the Gods have  
 (giv'n,  
 And what below ftill antedates our Heav'n,  
 Juft like a Spirit, by a lafting Spell,  
 Confin'd to Italy, did Ages dwell.  
 Long there remain'd a pleas'd and welcome Guest,  
 Lov'd beft to live where beft ſhe was expreft.  
 By Glory led, at length to France ſhe came,  
 And there immortaliz'd great Lully's Name;  
 As yet a Stranger to the Britiſh Shore,  
 Till Lock, and Blow, deep learn'd in all her Lore,  
 And happy artful Gibbons, forc'd her o're.  
 Where with young Humphries ſhe acquainted  
 (grew,  
 (Our firft reforming Muſic's Richelieu)  
 Who dying left the Goddeſs all to You.  
 There are, I own, a num'rous Tuneful Throng,  
 Compoſing ftill, though often in the wrong,  
 And with Old Air, ſet forth a fine New Song.  
 Theſe to thy juſter Art have no pretence,  
 For if they make a Tune they mar the Senſe.  
 If ſparkling Air the taking Treble grace,  
 'Tis murder'd quite by the Ungodly Baſs.  
 Theſe to old Morley's Maxims counter run;  
 In Overtures rejoyce, in Figs they mourn:  
 Whiſt their too great Example, Mighty You,  
 That you might ftill impartial Juſtice do,  
 At once to Muſic, and the Muſes too;  
 Each Syllable firſt weigh'd, or ſhort, or long,  
 That it might too be Senſe, as well as Song.  
 Where e're thy well known Name with theirs is  
 (found,  
 Is as if Cowley, up with Quarles were bound.  
 Purcell! the Pride and Wonder of the Age,  
 The Glory of the Temple, and the Stage.

When I thy happy Compoſitions view,  
 The Parts ſo proper find, the Air ſo new,  
 Your Cadence juſt, your Accent ever true;  
 How can I e're enough the Man admire,  
 Who's rais'd the Britiſh o're the Thracian Lyre!  
 That Bard cou'd make the Savage-kind obey,  
 But thou haſt tam'd yet greater Brutes than they:  
 Who e're like Purcell cou'd our Paſſions move!  
 Whoever ſang ſo feelingly of Love!  
 When Thyiſis does in dying Notes complain  
 His hapleſs Love, and Phillis cold Diſdain;  
 Brib'd by the magic Sounds that ſtrike the Ear,  
 We Parties turn, and blame the cruel Fair;  
 But when you tune your Lyre to Martial Lays,  
 In Songs Immortal, Mortal Hero's Praise;  
 Each Song its Hearers does to Hero's raiſe.

Hail! and for ever hail Harmonious Shade!  
 I lov'd thee Living, and admire thee Dead.  
 Apollo's Harp at once our Souls did ſtrike,  
 We learnt together, but not learnt alike?  
 Though equal care our Maſter might beſtow,  
 Yet only Purcell e're ſhall equal Blow:  
 For Thou, by Heaven for wondrous things deſign'd,  
 Left'ſt thy Companion lagging far behind.

Sometimes a HERO in an Age appears;  
 But ſcarce a PURCELL in a Thouſand Tears.

By H. Hall, Organift of Hereford.

To the Memory of his much lamented  
 Friend Mr. H. Purcell. By H. P.

HARK! what deep Groans torment the Air,  
 Is Nature ſunk into Deſpair;  
 Or does the trembling Earth deſcry  
 A fit of Falling-Sickneſs nigh?  
 O my Prophetick Fears! he's gone!  
 'Twas Nature's diapason'd Groan.

Harmonious Soul! took'ſt thou offence  
 At Diſcords here, and fled'ſt from hence?  
 Or in thy Sacred Raptures hear  
 The Muſic of Heavens warbling Sphere?  
 Then mounted ſtrait where Angels ſing,  
 And Love does dance on every String.

For Balms thou need'ſt not rob the Eaſt,  
 Nor ſtrip the Phoenix Spicy Neſt:  
 For, O my Friend, thy charming Strains  
 Perfume the Skies with ſweeter Grains.  
 Touch but thy Lyre the Stones will come,  
 And dance themſelves into a Tomb.



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# A TABLE of the SONGS.

Note: That such Songs as are thus marked †  
are the New ADDITIONS.

A.	Page	Love thou canst bear	Page	198
<b>A</b> <i>H! How Sweet it is to Love</i>	3	<i>Let the dreadful Engines of Eternal Will</i>	222	
<i>Ab! Me to many Deaths</i>	160	† <i>Let Sullen Discord smile</i>	189	
<i>Ab! Belinda I am prest with Torment</i>	170	N.		
<i>And in each Track of Glory</i>	184	<i>No, Resistance is but vain</i>	120	
<i>As soon as the Chaos</i>	207	<i>Nestor who did to thrice Man's Age attain</i>	186	
† <i>And now the Renom'd Naffaw</i>	266	<i>Now the Maids and the Men are making of Hay</i>	212	
B.		† <i>Nymphs and Shepherds come away</i>	234	
† <i>Britains strike home</i>	76	O.		
<i>Bacchus is a Pow'r Divine</i>	155	<i>Oh! Lead me to some peaceful Gloom</i>	58	
<i>Blow Boreas Blow</i>	166	<i>O, O let me Weep</i>	171	
<i>Behold the Man that with Gigantick Might</i>	216	R.		
C.		† <i>Return fond Muse</i>	250	
<i>Celia has a Thousand Charms</i>	1	S.		
† <i>Charon the Peaceful Shade Invites</i>	39	<i>Seek not to know what must not be Reveal'd</i>	34	
<i>Cynthia Frowns when e're I Woe her</i>	51	<i>Sweeter than Roses</i>	60	
<i>Celebrate this Festival</i>	69	† <i>Since the Toils and the Hazards of War</i>	77	
<i>Come let us leave the Town</i>	84	<i>Sing all ye Muses</i>	106	
<i>Celemene pray tell me</i>	191	<i>Sound a Parley ye Fair and Surrender</i>	130	
† <i>Corinna is Divinely Fair</i>	232	<i>Since Times are so bad</i>	138	
D.		<i>Strike the Viol touch the Lute</i>	145	
<i>Dear, Dear, Pritty, Pritty Youth,</i>	55	<i>See, see where Repenting Cælia lies</i>	176	
<i>Dulcibella when e're I sue for a Kiss</i>	177	<i>Since from my Dear Aftrea's Sight</i>	180	
E.		<i>See how the fading Glories of the Year</i>	204	
<i>For Love ev'ry Creative is form'd</i>	27	† <i>Shepherd leave Decoying</i>	236	
<i>Fairest Isle of Isles Excelling</i>	57	† <i>Sound the Trumpet till around</i>	254	
<i>From Rosie Bowers where Sheep's the God of Love</i>	63	† <i>Sound Trumpet Sound, beat ev'ry Drum</i>	272	
<i>Fair Cloe my Breast so Alarms</i>	97	T.		
<i>From Silent Shades and Elizium Groves</i>	101	<i>The Cures of Lovers</i>	12	
<i>Fly Swift ye Hours</i>	162	<i>Two Daughters of this aged Stream are we</i>	13	
<i>For Folded Flocks</i>	195	<i>Tho' my Mistress be Fair yet froward she's too</i>	20	
G.		<i>Tell me why my Charming Fair</i>	40	
† <i>Go tell Amintor Gentle Swain</i>	263	† <i>To Arms, your Ensigns straight Display</i>	74	
† <i>Great Love I know the now</i>	281	<i>There ne're was so wretched a Lover as I</i>	88	
H.		<i>This Poet Sings the Trojan Wars</i>	93	
<i>Hark my Doridour, Hark we're call'd</i>	113	<i>Thy Genius lo from his Sweet Bed of Rest</i>	104	
<i>Here the Deities approve</i>	206	† <i>The Fife and all the Harmony of War</i>	148	
† <i>High on a Throne</i>	227	<i>'Tis Nature's Voice</i>	158	
† <i>Happy Realm beyond Expressing</i>	258	† <i>Turn then thine Eyes</i>	202	
† <i>Hither this way, this way bend</i>	283	† <i>Thou Turnst this World below</i>	256	
I.		† <i>The Airy Violin and Lofty Viol</i>	260	
<i>If Musick be the Food of Love</i>	6	† <i>Thou Doating Fool forbear</i>	280	
<i>I look'd and saw within the Book of Fate</i>	8	† <i>They did no Storms</i>	270	
<i>I see she fly's me</i>	10	† <i>The Sparrow and the Gentle Dove</i>	273	
† <i>I Sigh'd and own'd my Love</i>	49	W.		
<i>In vain 'gainst Love I strove</i>	68	<i>Whilst I with Grief did on you look</i>	4	
<i>I'll sail upon the Dog Star</i>	96	<i>When Teucer from his Father fled</i>	23	
<i>I attempt from Love's Sickness to fly</i>	211	† <i>Why then will Mortals dare to urge a Fate</i>	38	
† <i>I call you all to Wooden's Hall</i>	231	<i>When first I saw the Bright Aurelia's Eyes</i>	53	
† <i>In all our Cynthia's Shining Sphære</i>	238	<i>When Myra Sings</i>	71	
† <i>In these Delightful Pleasant Groves</i>	244	<i>What a sad Fate</i>	146	
L.		<i>Were I to chuse the greatest Blifs</i>	182	
<i>Leave these useles Arts in Loving</i>	15	† <i>While Bolts and Bars my Day Controul</i>	242	
<i>Love thou art best of Humane Joys</i>	17	† <i>While for a Righteous Cause he Arms</i>	246	
<i>Lucinda is Fawitching Fair</i>	62	† <i>With him he brings the Partner of his Throne</i>	274	
<i>Lovely Albina's come a shore</i>	82	† <i>What ho! Thou Genius of this Isle</i>	275	
<i>Lost is my Quiet for ever</i>	86	† <i>What Power art thou</i>	277	
<i>Let Hector, Achilles and each brave Commander</i>	124	Y.		
<i>Love Arms himself in Celia's Eyes</i>	127	<i>You twice Ten Hundred Deities</i>	29	
<i>Let Casar and Urania Live</i>	189	<i>You say 'tis Love creates the Pain</i>	45	



On the DEATH of the late Famous Mr. *HENRY PURCELL*,  
Author of the First and Second Books of *Orpheus Britannicus*.

**M**ake room ye happy Natives of the Sky,  
Room for a Soul, all Love and Harmony;  
A Soul that rose to such perfection here,  
It scarce will be advanc'd by being there.

Whether (to us by Transmigration given)  
He once was an Inhabitant of Heav'n,  
And form'd for Music, with Diviner Fire  
Endu'd, Compos'd for the Celestial Choir;  
Not for the Vulgar Race of Light to hear,  
But on High-days to glad th' Immortal Ear.  
So in some leisure hour was sent away, (Day.  
(Their Hour is here a Life, a Thousand Years their  
Sent what th' Ætherial Music was to show,  
And teach the Wonders of that Art below.  
Whether this might not be, the Muse appeals  
To his Composures, where such Magic dwells,  
As Rivals Heav'nly Skill, and humane Pow'r ex-  
cels.

Vile as a Sign-post Dauber's Painting show's  
Compar'd with *Titian's* Work, or *Angelo's*;  
Languid and low, as Modern Rhime appears,  
When *Virgil's* matchless Strain has tun'd our Ears,  
So seem to him the Masters of our Isle,  
His Inspiration, theirs but Mortal Toil:  
They to the Ear, he to the Soul does dive,  
From Anger save, and from Despair revive:  
Not the smooth Spheres in their Eternal Rounds,  
The Work of Angels, warble softer Sounds.

What is that Heav'n of which so much we here  
(The happy Region gain'd with Praise and Pray'r)  
What but one unmolested Transport, which  
No Notion, or Idea e'er cou'd reach?

As it appears in Vision, 'tis but this,  
To be oppress'd with Joy, and strive with Bliss!  
Confounded with the Rays of ceaseless Day,  
We know not what we think, or see, or say!  
Endless Profusion! Joy without decay!  
So, when his Harmony arrests the Ear,  
We lose all thought of what, or how, or where!  
Like Love it warms, like Beauty does controul,  
Like hidden Magic seizes on the whole,  
And while we hear, the Body turns to Soul!

From what blest Spring did he derive the Art,  
To sooth our Cares, and thus command the Heart!  
Time list'ning stands to hear his artful Strain,  
And Death does at the Dying, throw his shafts  
in vain;

Fast to th' Immortal part the Mortal cleaves,  
Nor, till he leave to Charm, the Body leaves.  
Less Harmony than this did raise of Old  
The *Theban* Wall, and made an Age of Gold.  
How in that Mystic order cou'd he joyn  
So different Notes! make Contraries combine,  
And out of Discord, cull such Sounds Divine.  
How did the Seeds lie quickning in his Brain!  
How were they born without a Parent's Pain?  
He did but Think, and Music wou'd arise,  
Dilating Joy, as Light o'erspreads the Skies;

From an Immortal Source, like that it came;  
But Light we know,—this Wonder wants a Name!

What art thou? From what Causes dost thou  
(spring)  
O *Music!* thou Divine Mysterious thing?  
Let me but know, and knowing, give me voice  
(to Sing.)

Art thou the warmth in Spring that *Zephyre* breaths,  
Painting the Meads, and whistling thro' the Leaves?  
The happy Season that all Grief exiles,  
When God is Pleas'd, and the Creation smiles?  
Or art thou Love, that Mind to Mind imparts,  
The endless Concord of agreeing Hearts?  
Or art thou Friendship, yet a nobler Flame,  
That can a dearer way make Souls the same?  
Or art thou rather, which does all transcend,  
The Centre where at last the Blest ascend;  
The Seat where *Halelujah's* never end?  
Corporeal Eyes won't let us clearly view,  
But either thou art Heav'n, or Heav'n is you!  
And thou my Muse (how e'er the Criticks blame)  
Pleas'd with his Worth, and faithful to his Fame,  
Art Music while y'are hallowing *Purcell's* Name.  
On other Subjects you applause might miss,  
But envy will itself be charm'd with this.  
How oft has Envy at his Ayr's been found  
T'admire, enchanted with the Blissful Sound?  
Ah! cou'd you quite forget his early Doom,  
I wou'd not from the Rapture call you home:  
But gently from your Steepy height descend,  
You've prais'd the Artist, and now mourn the  
(Friend!

Ah most unworthy! shou'd we leave unsung  
Such wondrous Goodness in a Life so young.  
In spite of Practice, he this Truth has shown,  
That Harmony and Vertue shou'd be one.  
So true to Nature, and so just to Wit,  
His Music was the very Sense you Writ.  
Nor were his Beauties to his Art confin'd;  
So justly were his Soul and Body join'd,  
You'd think his Form the Product of his Mind.  
A Conqu'ring sweetness in his Vizage dwelt,  
His Eyes wou'd warm, his Wit like Lightning  
(melt,  
But those no more must now be seen, and that  
(no more be felt.)

Pride was the sole aversion of his Eye,  
Himself as Humble as his Art was High.  
Ah! let him Heav'n (in Life so much ador'd)  
Be now as universally Deplor'd!  
The Muses sigh'd at his approaching Doom,  
Amaz'd and raving, as their own were come!  
Art try'd the last Efforts, but cou'd not save—  
But sleep, O sleep, in an unenvy'd Grave!  
In Life and Death the noblest Fate you share;  
Poets and Princes thy Companions are,  
And both of 'em were thy Admirers here.  
There rest thy Ashes— but thy nobler Name  
Shall soar aloft, and last as long as Fame.



Nor shall thy Worth be to our Isle confin'd,  
But flie and leave the lagging Day behind.  
*Rome* that did once extend its Arms so far,  
Y'ave conquer'd in a nobler Art than War:  
To its proud Sons but only Earth was giv'n,  
But thou hast triumph'd both in Earth and Heav'n.

And now Farewel! nor Fame, nor Love, nor Art,  
Nor Tears avail! —we must for ever part!  
For ever dismal Accent! what alone!  
But that can tell our Loss, or reach our Moan!  
What term of Sorrow Preference dare contend?  
What? but the tenderest dearest name of—Friend!

Hail him ye Angels to the *Elisian* Shore,  
The noblest Freight that ever *Charon* bore,  
Tho' *Orpheus* and *Amphion* pass'd before. }  
His Skill as far exceeds, as had his Name  
Been known as long, he wou'd have done in Fame.  
Tho' the wide Globe for tuneful Souls you cull,  
Hope no more such,—the happy Choir is full.  
The Sacred Art can here arrive no higher,  
And Heaven itself no further will inspire.

R. G.

To my Friend Mr. Henry Playford,  
on his Publication of Mr. Henry  
Purcell's *Orpheus Britannicus*;  
Which is now render'd Compleat,  
by the addition of this Second Book.

(Throng,  
AS when the God of Numbers charms the  
And gives Melodious Tunes to every Song,  
The Voice deals Inspiration and Desire  
To ev'ry Muse, to fill the Sacred Choir;  
Each of the Nine, appears with her Applause,  
And justifies the God and Music's Cause;  
As ev'ry tender Accent gently moves,  
And shews their Duty, as it shews their Loves;  
Ev'n so must I with Infant Notes repair,  
And wanting Judgment, prove I want no Care.

What Great *Apollo* does to us deny,  
He let this Chosen Son of his enjoy:  
We Poets sow the seed of Fame in vain,  
T' expect a Crop while we alive remain;  
He puts us off till Death, and then will give,  
When we are not permitted to receive.

(Crown'd  
Ah! who'd be pleas'd to have these Temples  
Whose Brains are lost, and Heads are underground.  
But *Purcell's* Privilege was vastly more,  
He planted all the Laurels which he wore,  
And heard his wide Applause fly all around,  
For still his Fame did with his Music sound.

All this to *Purcell*, but there's something due  
To *Purcell's* and *Apollo's* Friend, to you,  
From injuries of Time you save his Lays,  
And rescue him from Fate, to claim our Praise.

Oh! cou'd you but the like return receive,  
And have our Gratitude for what you give,  
Rewarded for your Toil, exchange your Pains,  
Not only for our Thanks, but for your Gains,  
While Interloping French and Dutch oppose,  
And shew themselves both your and Music's Foes.

But it's in vain to hope, we're all abus'd,  
Fond of the Riff-raff which the World refus'd:  
Each Foreign Fool sits wheedling in his Shop,  
And Grinning entertains the thoughtless Fop,  
Whose Love for Trifles, makes him rove from  
(Home,

And even hug *Diseases* brought from *Rome*.  
Let these, my Friend, a while pursue their Trade,  
Your Province and your Right alone Invade,  
Their feeble Malice but your Fame secures,  
And Publishes both *Purcell's* Works and *Tours*.

P. K.

To Mr. Henry Playford, on his Pub-  
lishing the Second Part of *Or-  
pheus Britannicus*.

NEXT to the Man who so divinely Sung,  
Our Praise, kind *Playford*, does to thee belong,  
For what you gave us of the Bards before,  
Vast Thanks were due, and now you merit more,  
Tho' *Purcell* living had our utmost Praise,  
And dead, almost does Adoration raise,  
Yet he, ev'n he, had scarce preserv'd a Name,  
Did not your Prefs perpetuate his Fame,  
And shew'd the coming Age as in a Glass,  
What our all-pleasing *Britain's Orpheus* was.  
Go on my Friend, nor spare no Pains nor Cost,  
Let not the least Motett of his be lost;  
Whose meanest Labours your Collections show,  
Excells our very best Performance now.

Duly each Day, our young Composers Bait us,  
With most insipid Songs, and sad Sonato's.  
Well were it, if the World would lay Embargo's  
On such *Allegro's* and such *Poco Largo's*:  
And would Enact it, There presume not any,  
To Teize *Correlli*, or Burlesque *Bassani*;  
Nor with Division, and ungainly Graces,  
Eclipse good Sense, as weighty Wiggs do Faces.  
Then honest *Cross* might Copper cut in vain,  
And half our Sonnet-fellers Starve again:

(live,  
Thus while they Print their Prick'd-Lampoons to  
Do you the World some piece of *Purcell's* give,  
Such as the nicest Critick must Commend,  
For none dare Censure that which none can Mend,  
By this, my Friend, you'll get immortal Fame,  
When still with *Purcell* we read *Playford's* Name.

H. Hall.

Organist of Hereford.

ORPHEUS



# ORPHEUS BRITANNICUS.

The first BOOK.

## A Song in the Rival-Sisters.



ELIA Has a Thousand, Thousand, Thou- - - - - sand

Charmes, 'tis Heav'n, 'tis Heav'n to lye with-in- - - - her Armes; while I stand gazing on her

Face, some New, and some Resistless Grace, fills with fresh Magick all the place: While I

stand gazing on her Face, some New, and some Re-sist-less Grace, fills with fresh

Magick a- - - - - ll the place:



But while the Nymph I thus a—dore, but

while the Nymph I thus, I thus a—dore, I shou'd my wretched, wretched, wretched

Fate deplore; for oh! *Mir-tillo*, oh! *Mir-tillo*, have a care, have a care, her

sweetness is a--bove compare; but then she's false, she's false, but then she's false, she's

false as well as Fair; have a care, have a care, have a care *Mir-til-lo*, have a

care, *Mir-til-lo*, have a care, have a care, have a care, have a care.



A Song in Tyrannick Love, or the Royal Martyr.

**A**  
—H! how Sweet, ah! how Sweet, how Sweet it is to Love; Ah! ah!

ah! how gay is young de— fire: And what plea—sing pain; and what

plea—sing pain we prove, when first, when first we feel a Lovers fire; Pains of

Love are sweet—ter far, then all, all, all, all, all other pleasures are;

pains of Love are sweet—ter far, then all, all, all, all o—ther plea—

—sures are.



A Song on Mrs. Bracegirdle's Singing (*I Burn &c.*) In the 2d. Part of *Don-Quixote*.

W<sup>H</sup>ilst I with Grief did on you look, whilst I with Grief did on you

look, when Love had tur- - - - -n'd your Brain, from

you I, I, the con-ta- - - - -gion took, from you, I, I, the con-

-ta- - - - -gion took, and for you, for you bor-

- - - - -e the pain, for you, for you bor- - - - -e the pain:

Mar-cel-la, then your Lo-ver prize, and be not, be not



be not too fe— vere ; use well, use well the cor- - - -

-quest of your Eyes, for Pride, Pride,

Pride has cost you dear. *Am- bro- sio* treats your Flames with scorn, and rack- - - -

- - - s your ten— der mind, withdraw your Smiles, withdraw your

Smile- - - s and Frowns re— turn, and pay him, pay him, pay him in his

kind, and pay him, pay him, pay him in his kind.



A single SONG.

— F Musick, if Musick be the foo- - - - -d of Love, Sing on, sing on,

sing on, sing on, sing, si- - - - -ng on, till I am fill'd with

jo- - - - -y, till I am fill'd with joy ; for then my listning Soul you

mo- - - - -ve, for then my listning Soul you mo- - - - -ve, you

move, to plea- - - - -sures that can never, rever cloy ; your Eyes, your

Mean, your Tongue declare, that you are Mu- - - - -sick



ev'ry where, your Eyes, your Meen, your Tongue declare, that you are Mu—

—sick ev'ry where. Pleasures invade both

Eye and Ear, pleasures invade both Eye and Ear, so fier— —ce, so

fier— —ce the transports are, they wound— —d, so

fier— —ce the transports are, they wound, and all my Senses feasted are, and all my

Senses feasted are; tho' yet the Treat is only found, tho' yet the Treat is only



Sound, found, found, found, found, found is on-ly found;

sure I must perish, I must, I must perish by your Charms, unless you sa-

-ve me in your Armes.

A SONG in the Indian Emperor.

Look'd, I look'd, and saw within the Book of Fate, where ma-ny Days did

Low'r, when lo! when lo! one happy, happy Hour leapt up, leapt up, and smil'd,

leapt up and smi- - - - -'d, to save thy sin- - - - -king State.



A Day shall come, when in thy pow'r thy cru-el Foes shall be ; a

Day shall come, when in thy pow'r thy cru-el Foes shall be ; then shall the Land be

free, and thou in Peace; and thou in Pea— — — ce shalt Reign, but

take, Oh! oh! take that op-portu-nity, which once re-

-fus'd, will never, never, never come a—gain; will never, never, never, never, never,

never, never come a—gain.



A single SONG

See, I see the fly's me, the fly's me;

I see, I see the fly's me, the fly's me, fl

-y's me, the fly's me ev'ry where, the fly's me ev'ry where; her

Eyes, her Eyes, her Scorn, her Scorn discovers, but what's her Scorn, but

what's her Scorn or my Despair, since 'tis my Fate, 'tis, 'tis my Fate, since

'tis, 'tis my Fate, since 'tis my Fate to Love her, since 'tis my Fate to Love her?



Were she but kind, kind, were she but kind, kind, whom I a--

---dore, I might live lon- - - - - ger, but not Lo--

---ve more; were she but kind, kind, were she but

kind, kind, whom I a--dore ; I might live lon- - - -

---ger, live lon-----ger, but not Lo- - -

---ve her more.



A SONG, in *Timon of Athens*.

He Ca—res, the Ca—res of Lovers, their al-lar-

...mes, their Sighs, their Tears have pow'r-

...ful Charms, and if so sweet their Tor—ments is, ye Gods, ye Gods how

Ravishing, ye Gods how Ravishing, how Ravishing the bliss, so soft, so gentle, so

soft, so gentle is their pain; 'tis ev'n a plea-

...sure to complain.



A Two Part SONG in King Arthur.

Two Daughters of this A—ged stream are we,

Two Daughters of this A—ged stream are we, Two Daughters

two Daughters of this A—ged stream are we, and

of this A—ged stream are we, two Daughters of this A—ged stream are we,

both our Sea-green Locks have Comb'd, and both our Sea—green Locks have Comb'd, have

and both our Sea-green Locks have Comb'd, for yee, and both our Sea-green Locks have

Comb'd for yee; come, come, come, come Bathe with us an Hour or two, come,

Comb'd for yee; come, come Bathe with us an Hour or two, come



come, come, come Na-ked in for we are so, what danger, what dan-ger

come, come, come Na-ked in for we are so, what danger fro—

from a Na-ked Foe? come, come Bath with us, come, come

—m a Na-ked Foe? come, come, come, come Bath with us, come, come

Bath and share what Plea—sures in the Floods appear; we'll

Bath and share what Plea —sures in the Floods ap-pear; we'll beat the

beat the Waters till they bound, we'll beat the Waters till they bound, and cir—cle

Waters till they bound, we'll beat the Waters till they bound, and cir—cle



roun — d, and cir — cle roun —

roun — d, and cir — cle roun —

Musical notation for the first system, including vocal line and two piano accompaniment lines.

... -d, and cir -- cle round.

... -d, and cir - cle round.

Musical notation for the second system, including vocal line and two piano accompaniment lines.

A Two Part SONG, in *Epsome-Wells*.

L eave, leave these uselefs Arts, leave, leave these use--lefs Arts in Loving; seemng

Leave, leave these uselefs Arts, leave, leave these uselefs Arts in Loving;

Musical notation for the first system, including vocal line and two piano accompaniment lines.

an- ... -ger and dif — dain :

seemng an- ... -ger and dif — dain :

Musical notation for the second system, including vocal line and two piano accompaniment lines.



Trust, trust to Nature, gently gently, gently mo—ving, Nature

Trust, trust to Nature, gently, gently, gent—ly mo—ving,

6 76 76 76 6 #

never, never, never, never, never, never, never, never, never, never, ne—ver pleads in

Nature never, never, never, never, never, never, never, ne—ver, ne—ver pleads in

# # 43#

vain ; nothing, nothing guides a Lovers passion, nothing guides a Lovers passion, like,

vain ; nothing, no-thing giudes a Lovers passion, nothing guides a Lovers passion, like,

# 6 6 #

like the Fair ones in-cli-nation, like the Fair once in-cli-na - tion.

like the Fair once in--cli--nation,, like the Fair ones in--cli--na—tion.

6 6 6 6 1 2 1 2



A Two Part S O N G.

Love, thou art best, Love thou art best, Love thou art best of Humane joys; our

Love, thou art best, Love thou art best, thou art best of Humane joys;  
 chief—est, chief—est, chief—est hap—pi—ness be—low;

our chief—est, chief—est hap—pi—ness be—low; all, all,  
 all, all, all o—ther Pleasures; all, all o—ther, all o—ther Pleasures are but Toys, all,

all, all, all are but Toys; Mufick without that is but Noi—  
 all, all, all are but Toys; Mufick with—







let him Love; That, that, that, that alone, that, that a-lone, must his

let him Love: That, that, that, that a-lone, that a-lone, that, that alone, must his

Soul improve; How—e'er *Phi--lo--sophers* dis--pute, that, that, that;

Soul improve; How—e'er *Phi--lo--so--phers* dis--pute, that, that, that,

that alone, that alone, must his Soul improve; How—e're *Pbi--*

that a-lone, that a-lone, that a-lone, must his Soul improve; How—e're *Pbi--*

lo- - - - -so--phers dis--pute.

lo- - - - -so--phers dis--pute.



## A Two Part SONG.

**T**hough my Mistress be Fair, yet froward, yet froward she's too, then hang the dull

Though my Mistress be Fair, yet frow-ard she's too, then

Soul, then hang the dull Soul, that will of-fer, will of-fer to Woo; but 'tis Wine, brave

hang the dull Soul, then hang the dull Soul, that will offer to Woe; but 'tis

Wine, 'tis Liquor, 'tis Liquor, good Liquor, that's much more sublime, much bris-ker

Wine brave Wine, 'tis Liquor, good Liquor that's much more sublime, much brisker

and quicker, much, much, much bris-ker and quicker; it in Sparkles smiles on me,

and quicker, much, much, much bris-ker and quicker; ti in Sparkles smiles on me,



tho' she frown up-on me: Then with Laugh- - - - -ing and Quaffing, Ple

Time and Age be-guile, owe my Pimples and Wrinkles, owe my Pimples and Wrinkles, to my

Time and Age be-guile, owe, my Pimple and Wrinkles, owe my Pimples and Wrinkles, to my

Drink, and a Smile. Come fill up, come fill up my Glafs, and a-pox on her Face;

Drink, and a Smile. Come fill up my Glafs, come fill up my Glafs, and a-pox on her Face;

may it never want Scars and Scratches, may it never want Scars and Scratches, Wash, Paint and

may it never, may it never want Scars, want Scars and Scratches, Wash, Paint and



Patches: Give me all my Drinking Maga—zine, Ple blo—w

Patches: Give me all my Drink—ing Maga—zine, Give me all, I'll blo—w

up the Scornful Quean; give me Bottles and Jugs, and Glasses and Mugs, Ple

up the Scornful Quean; give me Bottles and Jugs, and Glasses and

hug 'em and tug 'em, Ple hug 'em and tug 'em, and Court 'em much more, than e're I

Mugs, Ple hug 'em, Ple hug 'em and tug 'em, and Court 'em much more, than e're I

did the pee—vish Girl before, than e're I did, than e're I did the

did the pee—vish Girl be—fore, than e're I did the pee—



pee vish Girl be-fore.

vish Girl be-fore.

A Two Part SONG.

When Teucer from his Fa-ther fled, and from the shore of Sa-la-mine; when Teucer

When Teu- cer from his Fa-ther fled, and from the shore, and from the

from his Fa-ther fled, and from the shore of Sa-la-mine, and from the shore of

shore of Sa-la-mine; when Teucer from his Fa-ther fled, and from the shore of

Sa-la-mine; with a Poplar Wreath he crown'd his Head, that glow'd with the warmth of

Sa-la-mine; with a Poplar Wreath he crown'd his Head, that glow'd with the



ge- - - - -ne-rous Wine; and thus to his droo- - - - -ping  
 warmth of ge—ne—rous Wine; and thus to his droo- - - - -ping Friends he

Friends he said, and thus to his droo—ping Friends he said: Chear up my Hearts,  
 said, and thus to his droo- - - - -ping Friends he said: Chear up my

chear up my Hearts, your Anchors weigh; tho' Fate our Native Soil de—bar,  
 Hearts, chear up my Hearts your Anchors weigh; tho' Fate our Native Soil de—bar,

Chance is a better, better Father far, Chance is a better, better Father far; and a  
 Chance is a better, better Father far, Chance is a better, better Father



bet —ter Country, a bet-ter, better Country is the Sea: Then chear up my  
 far; and a bet—ter Country, a better Country is the Sea: Then

Hearts, then chear up my Hearts, your Anchors weigh. Come  
 chear up my Hearts, then chear up my Hearts, your Anchors weigh.

Plo- - - - -w, my Mates, come Plo- - - - -w, my Mates, the  
 Come Plo- - -w, my Mates, come Plo- - -w, my Mates, the

wa—try, wa—try way, and fear not, and fear not, fear not un— der my Com—  
 wa—try, wa—try way, and fear not, and fear not, fear not un— der my Com—



—mand; we that have known, have known, the worst, we that have known the worst at

—mand; we that have known, have known the worst, we that have known the worst at

Land, with the morrow's Dawn, with the morrow's Dawn, will An—chor

Land, with the morrow's Dawn, with the morrow's Dawn, will An—chor

weigh: Let us drink and drown our Cares a—way, let us drink and

weigh: Let us drink and drown our Cares, let us drink and drown our Cares a—

drown our Cares a—way, and drown our Cares, and drown our Cares; let us

—way, let us drink, let us drink, let us drink, let us drink, let us drink and



drink, let us drink, let us drink, let us drink, let us drink and drown, and drown our Cares a—

drown, and drown our Cares a—way; let us drink and drown, and drown our Cares a—

—way; let us drink and drown, and drown our Cares a—way.

—way; let us drink and drown, and drown our Cares a—way.

A Two Part SONG. in King Arthur

**F**OR Love ev'ry Creature is form'd, for

For Love ev'ry Creature is form'd by his Nature, for Love ev'ry Creature is

Love ev'ry Creature, for Love ev'ry Creature is form'd by his Nature:

form'd, for Love ev'ry Creature is form'd, is form'd by his Nature:



No Joy —————s are a—bove the plea— — — — —

No, no, no, no Joys are above the plea —————

6 6 7 6

—sures of Love, no Joys are a—bove the pleasures of Love, no Joy— — — — —

—sures of Love, no Joys are a—bove the pleasures of Love, no, no, no, no,

7

— — — — —s are above, no, no, no, no, no Joys are above, no, no, no, no, no, no

no, no, no, no Joy- — — — — —s are a—bove, no, no, no, no, no, no

43# 6 #

Joys are above the pleasures, the pleasures, the pleasures of Love.

Joys are above the pleasures, the pleasures, the pleasures of Love.

# # 7 7



The Conjurers SONG in the 3d. Act of the *Indian Queen*.

Y OU twice ten hundred De--i-ties, to whom, to whom we daily Sacrifice ; Ye pow'rs, ye

pow'rs that dwell with Fates below, and see what Men are doom'd to doe ; where Elements in

dif- cord dwell, thou God of sleep a—ri—se and tell ; tell

great Zempoalla, what strange, strange Fate must on her dif—mall, dif—mall Vi—sion wait.

*Allegro*

by thee Croaking of the Toad, in their Caves that make a--



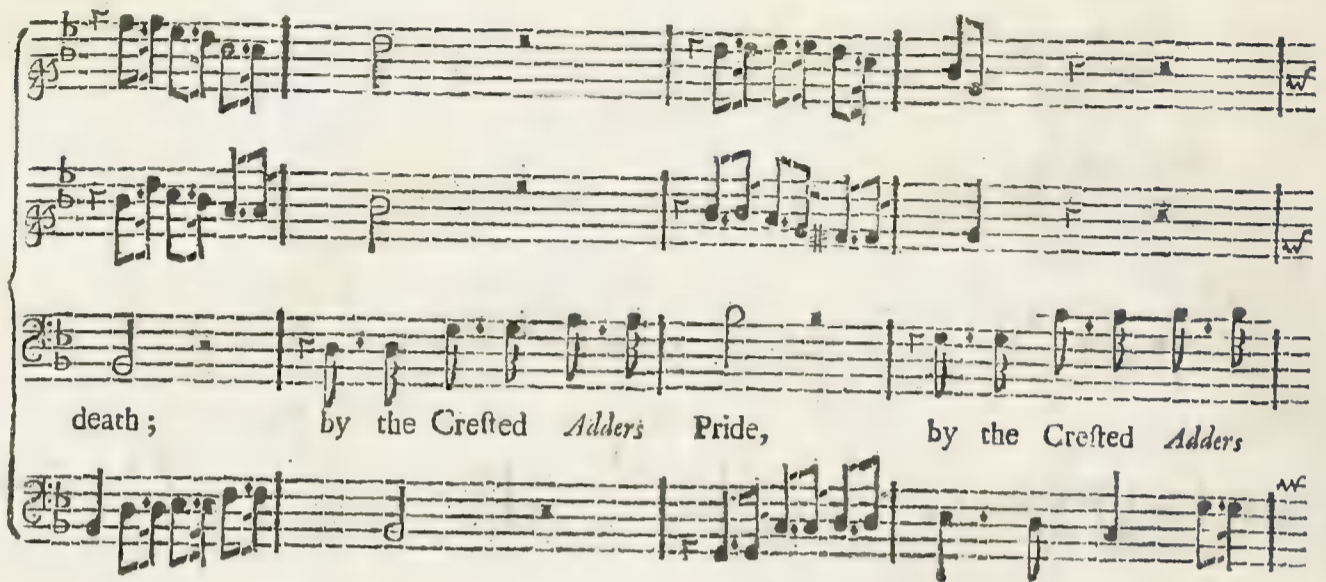
—bode ; by the Croaking of the *Toad*, in their Caves that make a—

—bode ; Earthy Den, Earthy Dun that pa . . . . .

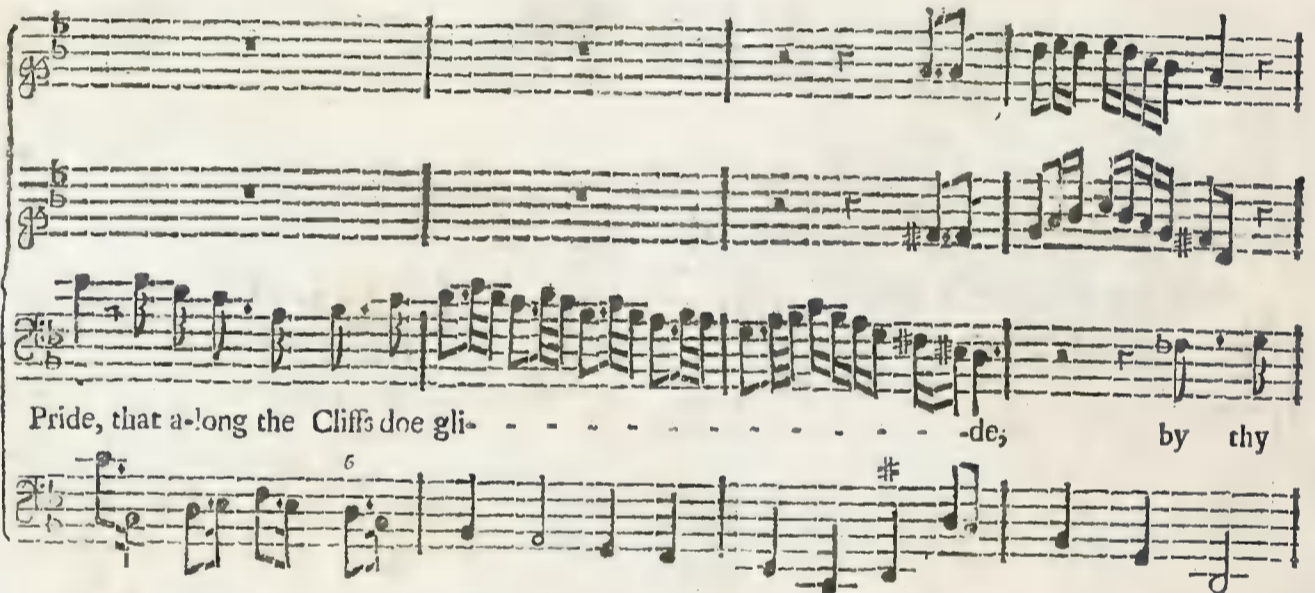
—nts for breath, with her iwe ——— ll'd sides full, fu—ll, fu—ll of

6 6 6 6

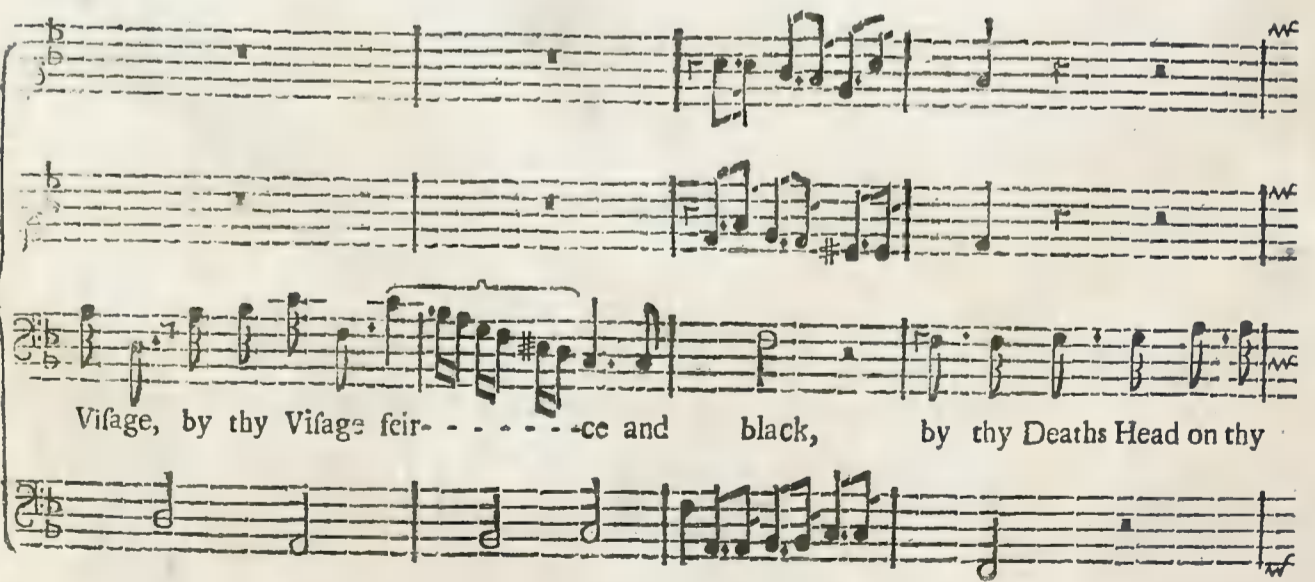




death; by the Crested Adders Pride, by the Crested Adders



Pride, that a-long the Cliffs doe gli- - - - -de; by thy



Vifage, by thy Vifage feir- - - - -ce and black, by thy Deaths Head on thy



back ; by thy twif- - - - - ted Serpens plac'd, for a

Girdle rou- - - - - nd thy Waft; by the Hearts of Gold that deck thy

Breast, thy Shoulders and thy Neck ; from thy Sleep--ing Mansion rise and open, and



open thy un-will-ing Eyes. While bubbling Springs their Musick keep, while

bubbling Springs their Musick keep, that use to Lull thee, use to Lull thee, Lull thee in thy

Sleep, that use to Lull thee, Lull thee, Lull thee, use to



Musical score for the piece "Lull thee, Lull thee in thy Sleep." It consists of four staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The lyrics "Lull thee, Lull thee in thy Sleep." are written below the third staff.

A SONG with HAUTBOYS. in the Indian Queen

Musical score for the piece "A SONG with HAUTBOYS. in the Indian Queen." It consists of eight staves. The first two staves are in treble clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth, fifth, sixth, seventh, and eighth staves are in bass clef with a key signature of one flat. The piece is titled "A Symphony for HAUTBOYS." and features complex rhythmic patterns and numerous accidentals throughout.



(Hautboy.)

VOICE.

SEEK not to know what must not, what must not, must not be Re-veal'd ; Joy—

—s on—ly flo—w where Fate is most con—ceal'd; too bu—fy

Man, too bu—fy Man wou'd find his for—rows more, if fu—ture For—tunes

he shou'd know be—fore : For by that knowledge, for by that knowledge of his



Destiny, he wou'd not, wou'd not live at all, but al-ways dye; Enquire not then, who,

who shall from Bonds be freed, who 'tis shall wear a Crown, or who shall Bleed, shall Bleed :

All, all must sub-mit, all must sub-mit to their ap-poin-—-ted

Doom, Fate and mis-fortune will too, too quick, quick-ly come; Let me no more



no more, no more with power—full Charms be prest, I am forbid by Fate, I

am forbid by Fate to tell, to tell the rest : Let me no more, no more, no more with power

—full Charms be prest, I am forbid by Fate, I am for--bid by

Fate to tell, to tell the rest.



A Verse for 3 Voices in the 1st. Part of Don Quixote.

W Hy then, why then will Mortals  
 Why then, why then will Mortals dare, to urge a  
 Art all can doe, all, all can doe; Why then, why then will Mortals dare,

dare, to urge, a Fate, to urge a Fate: why then, why then will Mortals dare, to urge a  
 Fate, to urge, a Fate, to urge a Fate, to urge a Fate: why then, why then will Mortals dare,  
 to urge a Fate, to urge a Fate, to urge a Fate, to urge a Fate: why then, why then will Mortals

Fate, to urge a Fate, to urge a Fate, :: :: :: and Ju—stice so fe—vere.  
 to urge a Fate, :: :: :: :: :: :: :: :: to urge a Fate, and Ju—stice so fe—vere.  
 dare, to urge a Fate, to urge a Fate, :: :: :: :: :: :: :: :: and Justice so fe—vere.



A SONG, in the Prophetess.

Slow.

For 2 Flutes.

VERS.

Charon the peacefull Shade invites,

Charon the peacefull Shade, the peace—full Shade in—vites, he

ha— — — stes to waft him o're, he ha— — — stes to waft him o're



give him all, give him all, all, all necessary Rites ; give him all, give him all ne-cessa-ry

Rites ; to lan—d him on the—shoare.

A DIALOGUE in the *Prophetess*.

Tell me why, tell me why my Char—ning Fair, tell me why, tell me

why you thus de-ny me ; can dispair, can dis-spair, or these sighs and looks of care



make Co-rin-na e-ver fl- - - - -y me, e-ver fly me? tell me why,

tell me why my Char- - - - -ming Fair, tell me why you thus de-ny me.

O! Mir-ti-lo you're a-bove me, I re-spect but dare not Love ye. She who

hears in-clines to sin, who par-lies, half gives up the Town, and ravenous

Love soon en-ters in, when once the Out-work's beat-ten down : Then my Sighs and

Tears won't move ye? No, no, no, no, no Mir-ti-lo you're a-bove me, I ref-



—-pect, but dare not Love ye: No, no, no, no, no, *Mir-ti-lo* you're a—

—bove me; I re-spect, but dare not Love ye; I re-spect but dare not Love ye.

Cou'd this lovely Charming Maid, think *Mir-ti-lo* wou'd de-ceive her? cou'd Cor—

—in-na be afraid, she by him shou'd be betray'd? No, no, no, no, too well, too

well I Love her, therefore can-not be above her. Oh! oh! oh! let

Love with Love be paid: My Heart, my Life, my Heart, my Life, my all I



give her : Let me now, now, now, let me now, now, now ah! now, now, now, re-ceive her.

Oh! how glad-ly we be-leive, When the Heart is too to willing: can that

look, that face deceive? can he take de---light in Killing? Ah! I dye,

ah! I dye, I dye if you deceive me; yet I will, I will, yet I will, I will be-

---lieve ye. Ah! I die, ah! I die if you de-ceive me; yet I will, I will, yet,

yet I will, I will, yet, yet I will, I will be-lieve ye. **CHORUS:**



## CHORUS.

Ob! how glad-ly we believe, when the Heart is too to willing; can that Look, that Face de-

Ob! how glad-ly we believe, when the Heart is too to willing; can that Look, that Face de-

-ceive? Can he take de—light in killing? ah! I dye, ah! I dye, I dye if you de—

-ceive? Can he take de—light in killing? ah! I dye, ah! I dye if you de—

--ceive me; yet I will, I will, yet I will, I will, believe ye; ah! I dye, ah! I dye if you deceive me;

--ceive me; yet I will, I will, I will believe ye; ah! I dye, I dye if you deceive me;

yet I will, I will, yet, yet I will, I will, yet, yet I will, I will be—lieve ye.

yet I will, I will, yet, yet I will, I will, yet I will, I will believe ye.



A DIALOGUE in King Arthur.

**Y** O U say 'tis Love creates the pain, of which so sad ———ly you complain; and yet wou'd

fain engage my Heart, in that un--ea-ly cru—el, cru—el part; but how a——las, how a--

—las, think you that I can bear the woun——ds of which you die? how a--la——

——s, how a--las think you that I can bear the wounds of which you die? 'Tis not my

paffion makes my care, but your indifference gives despair; the lu—sty Sun, the lu——sty

Sun begets no Spring, till gen—tle show'rs, till gen—tle show'rs affiance bring, so Love that



scorches and destroys, till kind-ness aids, till kind-ness aids can cause no joy ;

Love has a thousand, thousand, thousand, thousand ways to please ; Love has a thousand, thousand

thousand, thousand ways to please, but more, more, more, more, more, more more to rob us of our

ease, but more, more, more, more, more, more, more to rob us of our ease ; for wak-ing

nights and carefull days, from hours of plea- -sures he re -

-pays ; But ab-sence soon, or jea-lous fears o're-flows the joy, o're-flows the



joys with floods of Tears; but absence soon or jea--lous fears o're--flows the joys, o're--flows the

joys with floods of Tears : But one soft moment makes amends for all the tor-- men that at--

--tends, one soft moment makes amends for all the tor-- --ment that attends.

CHORUS.

Let us Love, let us Love, and to happinefs hast, hast, hast, hast, hast; Let us Love, let us

Let us Love, let us Love and to happinefs hast, hast, hast, hast, hast; Let us Love, let us

Love and to happinefs, hast, hast, hast, hast, hast, Age and Wisdom comes too fast; Youth for

Love and to happinefs, hast, hast, hast, hast, hast, Age and Wisdom comes too fast;



Loving was design'd, Youth for Loving, Youth for Loving was design'd; You be constant  
 Youth for Loving was design'd, Youth for Loving, Loving was design'd; I'll be constant you be kind,

43#

Ple be kind, Ple be kind, Ple be kind, kind, Ple, I'll be kind; Heav'n can give no grea- - - - -ter  
 Ple be constant, :: :: :: :: :: :: :: :: Ple be kind; H. can give no grea- - - - -ter blessing, no

78

bles—sing than faithful Love, and kind, and kind pos—ses—sing, than faithful Love, than faithful Love, and  
 grea—ter bles—sing than faithful Love, and kind, and kind pos—ses—sing, than faithful Love, and

6

kind, and kind pos—ses—sing, and kin— - - - -d, and kind, and kind posses—sing.  
 kind, and kind posses—sing, and kin— - - - -d, and kind, and kind posses—sing.

b 5 4 3



A SONG, in the *Fatal Marriage*

Si- - - - -gh'd, I fi- - - - -gh'd, fi- - - - -gh'd and

own'd my Love ; nor did the Fair, nor did the Fair my pas- - - - -sion

dis-ap- - - - -prove ; a fo- - - - -st en-ga-ging Air, a fo- - - - -st en-ga-ging

Air not of- - - - -ten apt to cause dispair, declar'd, declar'd she gave, she gave at-ten- - - - -sion to my

pray'r ; She seem'd to pitty, to pitty, pitty to pitty, pit- - - - -ty my distress, and I ex- - - - -pect- - - - -ed

nothing less, no, nothing, nothing less, than what her ev'ry look, her ev'ry, ev'ry look did then confess.



But oh her Change, but oh her Change, her Change destroys the char-

---ming prospect of my promis'd Joys; she's rob'd, she's

rob'd of ev'ry Grace that ar—gu'd pitt'y, pit—ty in her face, and cold forbidding

frowns, and cold forbidding frowns sup—ply their place; but while she strives

to chill de- fire, but while she strives to chill desire, her brighter Eyes, such warmth, such

warmth, such warmth inspire, such warmth, :: :: such warmth, inspire, she checks the flame, she checks the



flame, but cannot, but cannot, but cannot, but cannot, cannot quench the fire, fire.

A SONG in the *Double-Dealer*.

Cimbia frown when e're I Woe her, yet she's vex'd, she's vex'd if I give over; much,

much she fears I shou'd, I shou'd undoe her, but much more, but much more, much m

re to lose her Lover; thus, thus in doubting she re-fu-fes, and not Winning,

and not Winning, thus, thus, thus she loofes; And not Winning, and not Winning, thus,

thus, thus, thus, thus, thus, she loofes; Prethee Cimbia look be-

—hind you,                    prethee *Cimbia* look behind you, Age and Wrinkles, Age and Wrinkles

will o'take you ; then, then too late, too late, too late, then, then too late Desire, will find you ;

when the po- - - - -w'r does forsake you ;

Think, think, oh! think, think, think, oh! think, oh! sad con--dition,                    to be

past, yet wish, yet wish fru--ition;                    to be past, be                    past,                    yet                    wish,

wish,                    wish fru--ition, yet                    wish,                    wish,                    wish fru--ition.



A SONG in the 3d. Act of the *Prophetess*.

W Hen first I saw the Bri- ght *Aurelia's* Eyes, when first I saw the Brig-

—ght *Aure-lia's* Eyes, a sudden trem- -bling did my Limbs sur-

—prize, in ev'ry Vain, in ev'ry Vain I felt a ting- -ling, ting--ling

smart, and a col—d faintness, and a co—ld faintness all a—rou—

—nd my Heart, all a rou—

—nd my Heart. But oh! oh! oh! oh! the piercing, piercing,

pier ————— cing joy, but oh! oh! oh! oh! the pleasing,

plea- - - - -sing pain; and oh! and oh!

oh! oh! and oh! — — — — — may both Ten thou- - - - -sand

Years, Ten Thou- - - - -sand Yea — — — — —rs re — — — — —main, Ten Thou-

-sand Years re — — — — —main, Ten Thou-

-sand Years re — — — — —main.



A SONG in the *Tempest*, Sung by Miss Cross.

Dear, Dear, Pritty, Pritty, Pritty Youth,

Dear, Pritty, Pritty, Pritty Youth, unvail, unvail your Eyes, unvail, unvail your

Eyes; how can you, can you Sleep, how can you, can you Sleep, how can you, can you

Sleep, when I, when I am by, when I, when I am by? Were I with you all

Night to be, methinks I cou'd, methinks I cou'd, I cou'd from Sleep be free; me-

-thinks I cou'd, methinks I cou'd from Sleep, I cou'd from Sleep be free:

a-las, a--las my Dear, you'r Cold, Cold as Stone; you must no longer,

ro, no longer, no, no longer, no, no longer, longer lye a--lone; but

be with me my Dear, my Dear, Dear, Dear, but be with me my Dear, and I in each

Arm, and I in each Arm will Hugg you, Hugg you close, will Hugg you, Hugg you close, Hugg you

close and keep you Warm, will Hugg you, Hugg you close, will Hugg you, Hugg you

close, Hugg you close and keep you warm.



## A SONG in King Arthur.

**F** Airest Isle of Isles Ex-cel-ling, Seat of Plea-sures and of Loves;

Ve-nus here will chuse her Dwelling, and for-sake her Cy-prian Groves. Cupid,

from his Fav'rite Nation, Care and En-vy will Remove; Jea-lou-sie, that

poy-sons pssion, and De-spair that dies for Love.

## II.

Gentle Murmurs, sweet Complaining,  
 Sighs that blow the Fire of Love;  
 Soft Repulses, kind Disdaining,  
 Shall be all the Pains you prove.  
 Every Swain shall pay his Duty,  
 Grateful every Nymph shall prove;  
 And as these Excel in Beauty,  
 Those shall be Renown'd for Love.



A SONG in *Bonduca*, Sung by Miss Cross.

O H! Oh! lead me, lead me to some peace—ful Gloom, where

none but sigh—ing, none but sigh—ing, sigh—ing Lo—vers come;

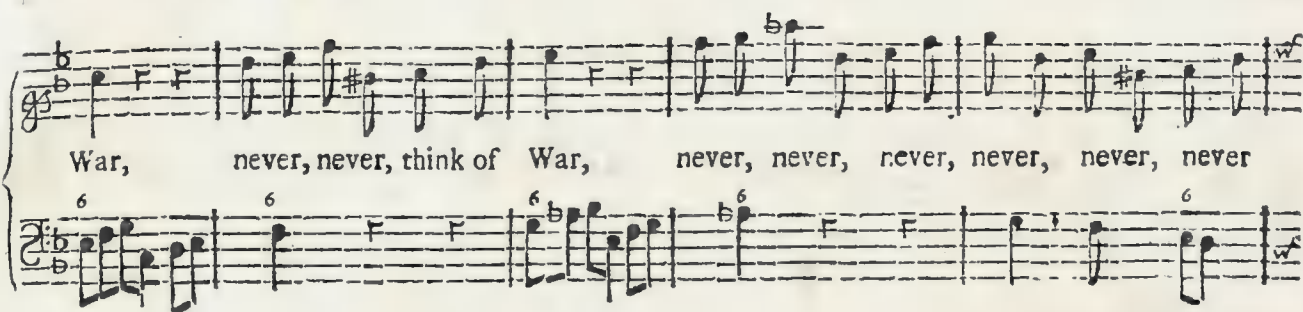
where the shrill, the shrill Trumpets never soun- - - - -nd; never,

never, found, but one E—ter—nal Hush, one e—ter—nal Hush goes round:

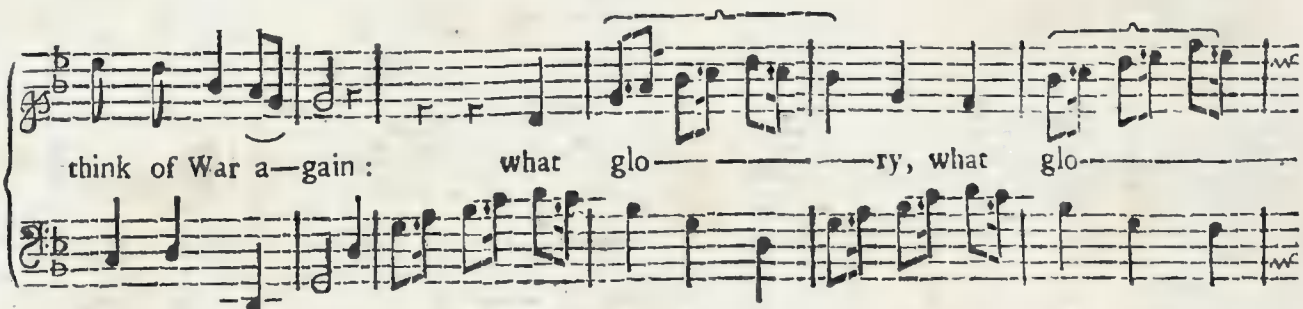
There let me sooth my plea—sing pain, there let me

sooth my plea—sing pain, and never, never think of War, never, never think of

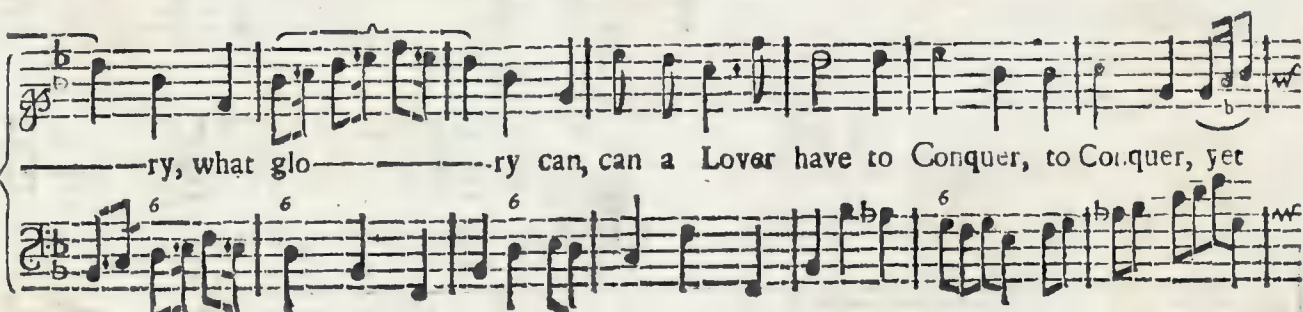




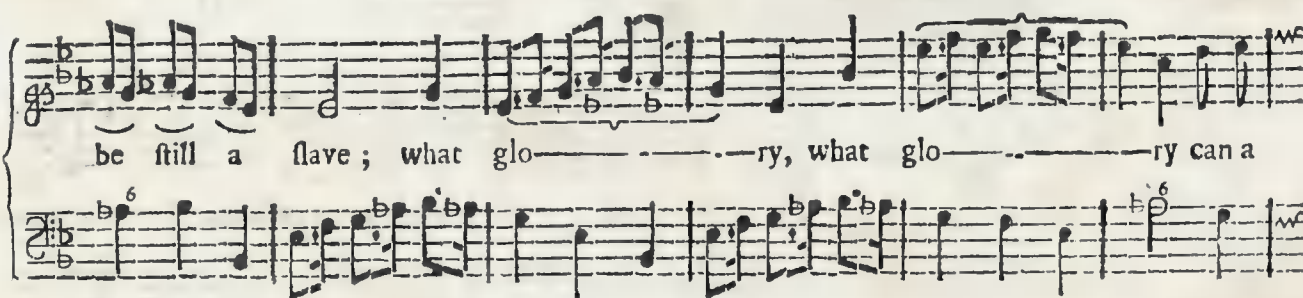
War, never, never, think of War, never, never, never, never, never, never



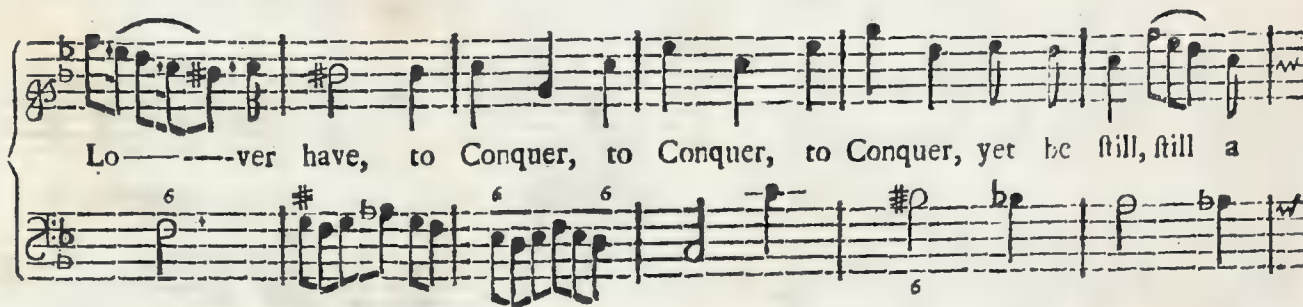
think of War a—gain : what glo—ry, what glo—



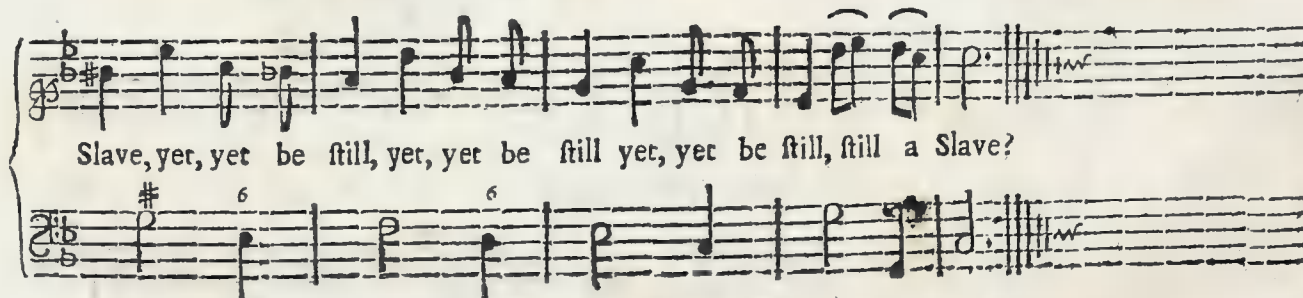
—ry, what glo—ry can, can a Lover have to Conquer, to Conquer, yet



be still a slave ; what glo—ry, what glo—



Lo—ver have, to Conquer, to Conquer, to Conquer, yet be still, still a



Slave, yet, yet be still, yet, yet be still yet, yet be still, still a Slave?

A single SONG.

Sweeter than Ro—ses, or cool, cool ———l Ev'ning Breeze ;

Swee—ter than Ro—ses, or cool, cool Ev'— — —ning Breeze, on a

war— — —m Flow—ry shore, was the Dear, the dear, the dear, dear, de— — —ar Kifs ;

First tre— — —m—bling, first tre— — —mbling made me, made me free— — —

—ze, made me freeze ; then shot like Fire, all, all, all, all o're, then shot like Fire,

all, all, all, all, then shot like Fire, all, all o're. What



Magick has Vic--to-

rious, Love, what Magick has Vic-to-

rious Love, for all, all,

all I touch, all, all, all, all I touch or see; since that dear, dear, Kiss I hourly, hourly

prove, all, all, all, all is Love, all, all, all, all, all is Love, all, all, all, all, all is Lo---ve,

all, all, all, all, all, is Lo---ve, is Love to me.

A SONG, Sung by *J. Bowen*, at the opening the Old Play-house.

U—cin—da is Be—witching Fair, Lu—cin—da is Bewitch—ing Fair, all o're,

a—ll o're in—ga—ging is her Air; all o're, all

o're, all o're in—ga—ging is her Air; all o're; all o're in—ga—ging is her

Air; In ev—ry Song Lu—cin—da, Lucinda, Lucinda's Fam'd, She is the Quee—

—n of Love proclaim'd, to all, to all She does, She does a Flame impart, ex—piring Victims,

expiring, ex—pi—ring Vic—tims feel her Dart; Lu—&c. *Strephon* for her has

*First Strain again.*



Love ex-press, Philander fights, fights, fights too with the rest; Wrack'd,

Wrack'd with Despair each one complains, un-mo-v'd, un-

-touch't, She all, She all, She all dis-dains. Lu-&c. End with the first Strain from this <sup>S</sup> mark.

The last SONG the Author Sett, it being in his Sickness.

**F**rom Rosie Bow'rs where Sleep's the God of Love, hither, hither ye little waiting Cupids

fly, fl-y, fl-y, hither ye little waiting Cu-pids fly; teach me, teach me in

soft Me-lodious Songs, to move with ten-der, ten-der Passion, my Heart's, my

Heart's dar--ling Joy: Ah! let the Soul of Musick Tune my Voice, to Win dear Strephon, ah!

ah! let the Soul of Musick Tune my Voice to Win dear Strephon, dear, dear, dear

Strephon who my Soul en-joys. Or if more influencing is to be brisk and Airy, with a

Step and a Bound, and a Frisk from the Ground, I will Trip like a-ny Fairy; As once on I-da

Dancing, were three Celestial Bodies, with an Air, and a Face, and a Shape, and a Grace, let me

Charm like Beauty's Goddess; with an Air, and a Face, and a Shape, and a Grace let me Charm like



Slow.

Beauty's Goddess. Ah! ah! 'tis in vain, 'tis all, 'tis all, all in Vain, Death and De—

—spair must end the Fa--tal pain; cold, Despair, cold, cold, Despair disguis'd like Snow and Rain, falls,

falls, falls on my Breast, Bleak Winds in Tempests Blo—w, in Tempests Blo—w, my

Veins all Shiver, and my Fingers Glow, my Pulse beats a Dead, Dead March; my Pulse bea—ts a

Dead, Dead March for lost repose, and to a so-lid lump of Ice, my poor, poor fond Heart is froze.

Or, say ye Pow'rs, say, say ye Pow'rs my

Peace to Crown, shall I, shall I, shall I, Thaw my self or drown? shall I, shall I, shall I

Thaw my self or drown? amongst the foaming Billows increasing, all with Tears I shed on Beds of

Ooze, and Chrystal Pillows, lay down, down, down, lay down, down, down my Love-sick Head;

say, say ye Pow'rs, say, say ye Pow'rs my Peace to Crown, shall I, shall I, shall I Thaw my

self or drown? shall I, shall I, shall I Thaw my self or drown? No, no, no, no,

no, P'le straight run Mad, Mad, Mad, Mad, Mad, that soon, that soon my Heart will



warm, when once the Sense is fled, is fled, Love, Love, has no pow'r, no, no, no, no, no pow'r to

Charm; Love has no pow'r, no, no, no, no, Love has no pow'r, no, no, no, no, no, no,

no, no pow'r to Charm: Wild thro' the Woods Ple fl ——— y, Wil—d thro' the

Woods Ple fl ——— y, Robes, Locks shall thus, thus, thus, thus be tore; a Thousand,

thousand Deaths Ple dye, a thousand, thousand deaths Ple dye, e're thus, thus, in vain, e're

thus, thus in vain, thus in vain a—dore.

A SONG in *Henry the Second*; Sung by Mrs. Dyer.

N vain, in vain, in vain, in vain — n'gainst Love, in vain I

strove, Reason nor Honour, Reason nor Honour could its for-

ce re-move; Tho' Honour fresh objections brought, and each had

won — d'rous Sense I thought, each had won — d'rous Sense I thought :

Yet Love, Love, Love more stro — ng, yet Love, Love, Love more stro —

— ng, tho' not so wife, be — lyes my Tongue, in my fond, my fond, my f — ond



Eyes. One answers faint—ly no, no, no, but yes, oh yes, oh

yes, yes, yes, oh yes, oh yes, yes, yes, oh yes, the last much lou—

der cry's.

A SONG Sung before the <sup>Mary</sup> Queen on Her Birth-day.

C E—lebrate this Fe—stival, Ce—lebrate this Fe—stival, Ce—

lebrate this Festival; 'Tis Sacred, bid the Trum—pet

ceafe, 'ris Sa—cred, bid the Trum—pets ceafe.

T

Turn over,

Kind—ly Treat *Ma—ri—a's* Day, and your Ho—mage 'twill re—pay;

Bequeathing Blessings on our *Iste*, the te—dious Mi—nutes to beguile; Till

Conquest, till Conquest, till Conquest to *Ma—ri—a's* Arms re--store; Peace and her

*He—ro*, Peace and her *He—ro* to de-part no more, no, no more, no, no more, no, no

mo—re, Peace and her *He—ro*, Peace and her *He—ro* to de-part no

more, no, no more, no, no more.



A Two Part SONG.

W Hen *Myra* Sing—s, when *Myra* Sing—

When *My-ra* Sing—s, when *Myra* Sing—

—s, we feek th'in—chant—ing Sound, th'in-chant—

—s, we feek th'in-chant—ing Sound; th'in-chant—

—ing Sound, and blefs the Notes,

—ing Sound, and blefs the

and blefs the Notes, which doe fo sweetly, fo sweetly, fo sweet-ly wound; what Mu-

Notes, and blefs the Notes that doe fo sweetly, fo sweetly, fo sweet-ly wound;

— fick, what Mu — — — fick needs must dwell up — on that Tongue, whose speech is  
 what Mu — — — fick needs must dwell up — on that Tongue,

67 4 3

Tuneful, whose speech is Tuneful, is Tune — — — ful as a — nother Song ;  
 whose speech is Tune — ful, whose speech is Tune — — — ful as a — nother Song :

76 6 # 43#

Such Harmo — ny, such Wit, such Harmony, such Wit, such  
 Such Harmo — ny, such Wit, such Harmo — ny, such

# 6

Wit, a Face so Fair, so many, so many point — ed Arrows who, who can  
 Wit, a Face so Fair, so many, so many point — ed Arrows who, who can

43# 6



bear? the slave that from her Wit, or Beau—ty flies,

bear? the slave that from her Wit, or Beau—ty flies, if she but

if she but reach him, but reach him with her Voice;

reach him, but reach him with her Voice, if she but reach him

*Very slow.*

if she but reach him with her Voice, he dies, he dies, he

with her Voice; he dies, he dies, he dies, he

dies, he dies, he dies, he dies, he dies, he dies, he dies.

dies, he dies he dies, he dies, he dies, he dies he dies.





The O—ra—cle for War declares, for Wa—r declares, success depends, suc—

The O—ra—cle for Wa—r declares, for Wa—r declares, suc—cess depends, suc—

—cess de—pends up—on our Hearts and Spears; the O—ra—cle for Wa—r de—

—cess depends up—on our Hearts and Spears; the O—ra—cle for War de—

—clare, for Wa—r de—clares, suc—cess de—pends, suc—cess de—pends up—

—clare, for Wa—r de—clares, suc—cess de—pends, suc—cess de—pends up—

—on our Hearts and Spears.

—on our Hearts and Spears.

A Two Part SONG.

**B** *Britains* strike home, re—venge, re—venge your Coun—try's wrongs: Fight,  
*Britains* strike home, re—venge, re—venge your Coun—try's wrongs: Fight,

Fight and re—cord, Fight, Fight and re—cord your selves in *Dru—ids* Songs;  
 Fight and re—cord, Fight, Fight and re—cord your selves in *Dru—ids* Songs;

Fight, Fight and re—cord, Fight, Fight and re—cord, re—cord your  
 Fight, Fight and re—cord, Fight, Fight and re—cord, re—cord your

selves in *Dru—ids* Songs.  
 selves in *Dru—ids* Songs.



A SONG in the *Prophetess*.

Symphony for FLUTS.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The music features a melodic line in the upper voice and a more rhythmic accompaniment in the lower voices.

The second system of musical notation consists of three staves, continuing the piece from the first system. It maintains the same key signature and time signature, with a continuation of the melodic and accompanimental lines.

The third system of musical notation consists of three staves. The top two staves continue the instrumental accompaniment. The bottom staff contains the vocal line with lyrics. The lyrics are: "Since the toils and the hazards of War's at an end, the pleasures of Love should suc-". The word "suc-" is cut off at the end of the line. There are musical markings such as  $\#^6$  and  $\#^7$  above the notes in the vocal line.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains several measures of music with various note values and rests. The middle and bottom staves are lute parts, also in two flats, with a G-clef and a 12-string configuration. They provide harmonic accompaniment to the vocal line.

-ceed 'em, the fair should present what the Senators send, and compleat what they've decreed 'em, and com-

This staff shows the lute accompaniment for the first system, featuring a treble clef and a key signature of two flats. It includes some figured bass notation, such as 'b3' and '#6', indicating specific fret positions for the strings.

The second system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It includes a fermata over a note. The middle and bottom staves are lute parts, providing accompaniment.

-pleat, compleat what they've decreed 'em:

With Dances and

The third system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are lute parts, providing accompaniment.

This staff shows the lute accompaniment for the third system, featuring a treble clef and a key signature of two flats.

The fourth system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are lute parts, providing accompaniment.

This staff shows the lute accompaniment for the fourth system, featuring a treble clef and a key signature of two flats.

The fifth system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are lute parts, providing accompaniment.

Songs, with Tambours and Flutes, let the Maids show their Jo-

This staff shows the lute accompaniment for the fifth system, featuring a treble clef and a key signature of two flats.



-----y as they meet 'em;

with Dances and Songs, with Tambours and Flutes, let the Maids show their

Jo- -----y as they meet 'em,

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and accidentals.

with Cimbals and Harps, with Vi—ols and Lutes let the Husbands and true Lovers

The second system of music consists of four staves, continuing the musical composition from the first system.

The third system of music consists of four staves, continuing the musical composition.

The fourth system of music consists of four staves, continuing the musical composition.

greet 'em, let the Husbands and true Lo—vers greet 'em, with Cimbals and

The fifth system of music consists of four staves, continuing the musical composition.

The sixth system of music consists of four staves, continuing the musical composition.

Harps, with Vi—ols and Lutes, let the Husbands, let the Husbands and true Lo—vers



greet 'em, with Symballs and Harps, with Vi—ols and Lutes, let the Husbands and

true Lo-vers greet 'em, let the Hus-bands and true Lo—vers greet 'em, with Cymballs and

Harps, with Viols and Lutes, let the Husbands, let the Husbands, and true Lovers greet e'm.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are in bass clef with the same key signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and dynamic markings such as 'f' and 'mf'.

The last SONG the Author Sett before his Sicknes.

The second system features a vocal line on a single staff with lyrics and a lute accompaniment on a second staff. The lyrics are: "Ove-ly, Love-ly Al-bi-na, Love-ly, Love-ly Al-". The music includes various note values and rests, with a fermata over the final note of the first phrase.

The third system continues the vocal line and lute accompaniment. The lyrics are: "-bi-na's come, co-me a-shore, to enter her just, just clame;". The music includes various note values and rests, with a fermata over the final note of the first phrase.

The fourth system concludes the vocal line and lute accompaniment. The lyrics are: "Ten times more Char- - - - - ming, Ten times more Cha- - - - -". The music includes various note values and rests, with a fermata over the final note of the first phrase.



--- ming than be—fore; To her Im—mor—

---tal Fame. Fame. The

Bel — gick *Ly-on*, as his brave, brave, brave the Bel — gick *Ly-on*, as his brave, brave

brave, this Beauty, this Beauty, will re—live, this Beauty, this Beauty, will relieve, will, will re—

—lieve, for nothing, nothing, nothing but a mean blind Slave, can liv—

---e, and let her griev—e, and let her grieve.

A Two Part SONG.

Come, come, come, come, let us leave, let us, let us leave the Town; Come, come,

Come, come, come, come, let us leave, let us leave the Town;

come, come, come, come, come let us leave, let us, let us, let us leave

Come, come, come, come, come, come, come, come, let us leave, let us, let us leave

the Town; And in some lonely place, where Crowds and Noise, where Crowds and

the Town; And in some lone-ly place, where Crowds, where Crowds and

Noise, were never, never, never, never, known, re-fo- - - - -lve

Noise, where never, never, never, never known, re-fo- - - - -lve



to spend our days. In Pleasant, Pleasant, Sha— des, in

to spend our days. In Pleasant, Pleasant, Pleasant, in Pleasant, Pleasant,

6 4# 1 7 6#

Pleasant, Pleasant Shades upon the Grass, at Night our selves we'll lay ; our days in harmles

Pleasant Shades upon the Grass, at Night our selves we'll lay ; our

6 6 4 3

Sports shall pass, our days in harmles Sports, in harmles Sports shall pass; thus

days in harmles Sports shall pass, our days in harmles Sports shall pass; thus

6 #

Time shall si- - - - - de a-way.

Time shall si- - - - - de a-way.

9 8 7 # 6 6

A Two Part SONG.

Loft is my Qui-et for e-ver, loft is my Qui-et for e-ver, loft for

Loft is my Quiet for e-ver, e-ver, loft is my Quiet for

e-ver, for e-ver loft; loft is my Qui-et for e-ver, e-ver,

e-ver, for e-ver, loft is my Quiet for e-ver, for e-ver, e-ver,

loft is Life's hap-pi-est part; loft all, all, all my ten-der En-

loft is Life's hap-pi-est part; loft all, all my ten-der En-

—deavours to tou- — ch an in-sen-si-ble

—deavours to tou- — ch an in-sen-si-ble



Heart. But tho' my De-spair is past curing, but tho' my D—

Heart. But tho' my De-spair is past curing, but

—(pair, my De-spair is past curing, and much unde-serv'd is my Fate; Ple show by a

tho' my De-spair is past curing, and much undeserv'd is my Fate;

patient en—du—ring my Love, Ple show by a patient en—du—ring

Ple show by a patient en-du—ring my Love is unmov'd, Ple show by a patient

my Love is un—mov—'d, is un-mov'd as her Hate.

en—du—ring my Love is unmov'd as her Hate.





when *A-minta* looks Coy, nor when she looks kind, looks kind, looks kind, nor when she looks

when *A-minta* looks Coy, nor when she looks kind, looks kind, looks kind, nor when she looks

kind am contented : Her frowns give a pain, her frowns give a pain, a

kind am con--tent--ed : Her frowns give a pain, her frowns give a

pa-----in I'me un--a--ble to bear, the thoughts of e'm fet me a trem-----

pain, a pa-----in I'me un--a--ble to bear, the thoughts of e'm fet me a trem-----

-----bling, they fet me a

-----bling, they fet me a

trembling, and her Smiles are a jo ———

trembling, and her Smiles are a jo ——— y

— y so great, so great, so great, so great, that I fear, that I

so great so great, so great, so great, that I fear, that I fear, that I

fear, that I fear lest they shou'd be no more but dis-sembling, lest they shou'd be no

fear, that I fear lest they shou'd be no more but dis-sembling, lest they shou'd be no

more but dis-sembling. Then prithee *A-mint*: a consent and be kind ;

more but dis-sembling. A pox of this troublesome,



A pox of this troublesome, troublesome Wooing, then prithee *A-minta* con-

troublesome Wooing, then prithee *A-minta* consent and be kind, a pox of this troublesome,

-sent and be kind, a pox of this troublesome, troublesome Wooing, then prithee *A--minta*

troublesome Wooing, then prithee *A-minta* consent and be kind, a pox of this trouble-

consent and be kind, a pox of this troublesome, troublesome Wooing, for I find I shall

-some, troublesome Wooing, then prithee *A-minta* consent and be kind, for I find I shall

ne'er be at peace in my Mind, till once you and I have been do-ing, been do-ing, been

ne'er be at peace in my Mind, till once you and I have been do-ing, been do-ing, been

doing, been dooing, been doing, till once you and I have been do—ing : for  
do—ing, been do—ing, been doing, till once you and I have been do—ing : for shame, for

shame, for shame let your Lover no longer com plain; complain, complain of  
shame let your Lover no lon-ger, no lon-ger com—plain, complain, complain of

u—sage that's hard, hard, hard, of usage that's hard, hard a—bove measure, but since I have  
u—sage that's hard, hard, hard, of usage that's hard, hard a—bove measure, but since I have

carry'd, have carry'd such loads of Love's pain, now let me, now let me, now let me, now  
carry'd, have carry'd such loads of Love's pain, now let me, now let me, now



let me, now let me take Toll, now let me, now let me, now let me take Toll of the pleasure.

let me, now let me take Toll, now let me, now let me take Toll of the pleasure.

ANACREON'S Defeat.

His Po-et si — — — ngs the Tro-*jan* Wars, another of the *Theban* jars, in

rat — — — ling Numbers, in rat- — — — ling Numbers,

Verse that da — — — res; This Poet Si — — — ngs the Tro-*jan* Wars, a —

—nother, of the *Theban* jars, in rat- — — — ling

Numbers, in rat- — — — ling Numbers, Verse that dares.

Whilft I in foft and hum — — ble Verfe, my own, my own Cap-ti-vi-ties re-

—hearfe; whilft I in foft, in fo — ft and hum — ble Verfe, my ow —

— n Cap — ti — vi — ties rehearfe; I fing my own Defeats, which are

not the E — vents of Common War; I fing my own Defeats, which are not the E —

— vents of Common War, which are not the E- vents of Common War: Not

Fleets at Sea have vanquish'd me, nor Brigadeers, nor Ca — val — ry, nor Ranks and Files, nor



Ranks and Files of In-fan-try; not Fleets at Sea have vanquish'd me, nor Bri-ga-

—deers, nor Ca-val-ry, nor Ranks and Files, nor Ranks and Files of In-fan-try:

No, no, no, no, no, no, no, no, no, no, A — na — cre — on

still de-fies, all, all you Ar-til-le-ry Com-pa-nies; save those en-

—camp'd in killing, killing Eyes, each Dart his Mistrefs shoots he dyes, each

Dart his Mistrefs shoots he dyes.

A SONG in the 4th. Act of the *Fool's Preferment*.

le Sail upon the Dog-Star, Ple Sail upon the Dog-Star, and then pursue the

Morning, and then pursue, and then pursue the Morning; Ple chase the Moon till it be

Noon, Ple chase the Moon till is be Noon, but Ple make, Ple make her leave her Horning.

Ple climb the Frosty Mountain, Ple climb the Frosty Mountain, and there Ple Coyn the

Weather; Ple tea—r the Rain-Bow from the Sky, Ple tea—r the Rain-Bow from the

Sky and T—ye, and Tye both ends to—ge—ther. The



Stars pluck from their Orbs too, the Stars pluck from their Orbs too, and crowd them in my

Budget ; And Whether I'me a Roar- - - - -ing Boy,

a Roar- - - - -ing Boy, let a - - - - -ll, let all the Nation

judge it.

A Two Part SONG.

**F** Air Clo-e my Breast so a-lar- - - - -ms, from her Pow'r I no  
 Fair Clo-e my Breast so a-lar- - - - -ms, from her Pow'r, from her Pow'r I no







Pleasure of Loving a—gain; my Pas—sion her Favour wou'd  
 pleasure of Loving a—gain; my Pas—sion her Fa—vour wou'd mo—

mo—ve, my Pas—sion her Favour wou'd mo—ve, and in Prudence she'd  
 —ve, my Pas—sion h r Favour wou'd mo—ve, and in Prudence she'd

pi—ty my pain: Good Nature and In'trest shou'd both make her kind, for the  
 pi—ty my pain: Good Nature and In'trest shou'd both make her kind, for the

Joy she might give, and the Joy she might find.  
 Joy she might give, and the Joy she might find.



BESS of BEDLAM.

F Rom si-lent Shades, and the Elizium Groves, where sad de-parted Spirits mourn their

Loves; from Chrystal streams, and from that Country where, *Jove* Crowns the Feilds with Flowrs all the

year; poor Senfe-less *Bess*, cloath'd in her Raggs and solely, is come to cure her Love-sick Melancholy :

Bright *Cynthia* kept her Revels late, while *Mab* the Fairy Queen did dance, and *O-be-ron* did

fit in State, when *Mars* at *Venus* ran his Lance; In yonder Cowslip lies my Dear, entomb'd in

liquid Gemms of Dew, each day I'le wa-ter it with a Tear, its fa--ding Blossom to re--

new : For since my Love is dead, and all my Joys are gone ; poor *Bess* for his fake, a

Garland will make, my Musick shall be a Groan, Ple lay me down and dye with—

—in some hollow Tree, the *Rav'n* and *Cat*, the *Owl* and *Bat*, shall war— —ble for—

—th my E—le—gy. Did you not see my Love as he pass by you? His two flaming

Eyes, if he come nigh you, they will scorch up your Hearts; Ladies beware ye, lest he shou'd

dart a Glance that may ensnare ye ; Hark ! Hark ! I hear old *Char on bawl*, his Boat he will no



longer stay, and Furies lash their Whips and call, come, come a-way ; come, come away. Poor

Bess will return to the place whence she came, since the World is so Mad she can hope for no

Cure ; for Lov'es grown a Bubble, a Shadow, a Name, which Fools do admire, and Wise Men en-

---dure, Cold and Hungry am I grown, Am-bro-sia will I feed up-on, drink Nectar

fill and Sing ; Who is con-tent, does all Sorrow pre-vent: And Bess in her Straw, whilst

free from the Law, in her thoughts is as great, great as a King.

A SONG, Sung in the Play call'd the *The Massacre in Paris*.

Thy Genius lo! lo! from his sweet Bed of rest, adorn'd with Jessimin, and with Roses dress'd;  
 the Pow'rs Divine has rais'd to stop thy Fate, a true Repentance never, never comes too late, a  
 true Repentance never, never comes too late: So soon as Born she made her self a shroud, the  
 fleecy Man-tle of a weep-ing Cloud, and swift as thought her Ai-ry Journey  
 took, swi-ff as thought her Ai-ry Journey took; her Hand Heav'ns Azure  
 Gate with trem- - - - -bling Struck; the Stars did with a--maze—



—ment on her look, the Stars did with a-mazement on her look, did with amazement on her look;

She told thy Story in so sad a Tone, She told thy Story in so sad a Tone, the

Angels start from Bliss and gave a groan. But Charles beware, Oh! dally not, Oh!

dally not, beware, Oh! dally not with Heav'n; for after this no Pardon, no, no, no

Par-don shall be giv'n; Oh! dally not, Oh! dally not with Heav'n, for after this, no,

no, no Pardon shall be giv'n, no, no, no Pardon shall be giv'n.

A SONG, Sung at the Knighting of *Don-Quixote*, in the 2d. Act.

Sing, Sing all ye Muses, Sing, Sing,

Sing, Sing all ye Mu—ses,

Sing, your Lutes strike, strike, strike a—roun—

Sing, your Lutes strike, strike, strike a—roun—

—d, your Lutes strike a round; when a Soldier's the sto—ry, when a

—d, your Lutes stike a round; when a Soldier's the sto—ry, when a

Soldier's the sto—ry, what Tongue can want found; when a Soldier's the sto—ry, what

Soldier's the sto—ry, what Tongue can want found; when a Soldier's the sto—ry, what



Tongue can want found ; who Danger disdains, who Danger disdains, Wou—nds, Wounds

Tongue can want found ; who Danger disdains, who Danger disdains, Wou—

6 5 4 3 56 5b 43 76

Wounds, Bruises and Pains, when the Honour of Fighting is all that he gains; Rich

—nds, Bruises and Pains, when the Honour of Fighting is all that he gains;

7 6 7 6 # # 6 #6 6 #6 65 44#3 #

Profit comes, easy, comes, ea--fy, ea-fy in Cities of Store, but the Gold is earn'd hard where the

Rich Profit comes ea--fy, ea-fy in Cities of Store,

# 6 5 4 6 5 4 # 7 6 6 #3 6 b

Cannons do ro—ar, but the Gold is earn'd hard where the Cannons do

but the Gold is earn'd hard where the Cannons do Ro—ar, do

6 4 6 7 5 6 3 # 4 3 6 6 4 7 6 4 5 4 #3

*Brisk Time.*

Roar ; Yet see how they run, how they run, how they run, how they run at the Storming, the

Roar ; Yet see how they run, how they run at the Storming, the

Storming, the Storming, the Storming, the Storming a Town, thro' Blood, and thro' Fire, to

Storming, the Storming, the Storming, the Storming a Town, thro' Blood, and thro' Fire, to

*Soft.*

take the Half Moon, thro' Blood, and thro' Fire to take the Half Moon ; they

take the half Moon, thro' Blood, and thro' Fire to take the Half Moon ;

Sca—le the high Wall, they Sca—le the high

they Sca—le the high Wall, the high



Wall, whence they see others fall, fall, fall, fall, fall, whence they see o-thers

Wall, whence they see others fall, fall, fall, fall, fall, whence they see others

6 7 9 b7 b 6 5 4 3

fall; their Hearts precious Dar—ling, bright Glo—ry, bright

fall; their Hearts preci—ous Dar—ling; bright Glo—ry, bright

#

*Slow.*

Glo—ry pur—su—ing, tho' Death's un—der Foot and the

Glo—ry pur—su—ing tho' Death's un—der Foot and the

6 6 2 6 6 b b # 6

Mine is juft blowing. It springs, it springs, it springs, it

Mine is juft blowing. Up they Fl—y, it

7 #





Breach being enter'd, and then, then, then, then, then, then, then they'r all Kings : Then

Breach being enter'd, and then, then, then, then, then, then, then they'r all Kings :

happy's She whose Face can win, then hap-py's She whose Face can win a

Then happy's She, then happy's She whose Face can win, can win a

Soldier's Grace, they Range about in State, they Range about in State, like Gods, like

Soldier's Grace, they Range about in State, they Range about in State, like Gods, like

Gods dif-pof-ing Fate ; no Lux-u-ry in Peace, nor Pleasure in ex-

Gods dif-pof-ing Fate ; no Lux-u-ry in Peace, nor Pleasure in ex-

— cels can par—ral—lel the joys, can par—ral—lel the joys the

— cels can par—ral—lel the joys, can par—ral—lel the joys, the

6 #2 5 7 # 7

Mar—tial, Martial He—ro Crown, when flush'd with Ra—

Mar—tial He—ro Crown, when flush'd with

# b6 5 4 #3 # 7

—ge, and forc'd, by want, forc'd by want, he Stor—

Ra—ge, and forc'd by want, he Stor—ms, he

5 b6 6 7 6 5 # 6 5 6

—ms, he Stor—ms a wealthy Town.

Stor—ms a wealthy Town.

#4 b 5 6 5 #3



A Dialogue in *Tyrannick Love*, or the *Royal Martyr*.

Let us go, let us go, let us

**H** Ark my *Doridcar!* hark we're call'd, we're call'd, we're call'd be—low ; let us  
*Damitar*

goe, let us go, let us go, let us go, let us go to relieve the care of lon—

go, let us go, let us go, let us go, let us go ;

—ging Lovers in de—pair ; let us go, let us go, let us go ; let us go

let us go, let us go, let us go,

let us go, let us go, let us go, let us go, let us, let us go : Merry, merry, merry, we

let us go, let us go, let us go, let us go, let us, let us go : Merry, merry, merry, we

Sayle from the East; half Tipp'd at the Rainbow Feast; in the bright Moon-shine whilst the

Sayle from the East; half Tipp'd at the Rainbow Feast;

7 6 4: # 6

Winds whistle lou ——— d; ti-vy, tivv, tivv, tivv, tivv, tivv,

in the bright Mooshine, whilst the Winds whistle loud; tivv, tivv, tivv, tivv, tivv, tivv,

6 6 2

tivv, tivv, tivv, tivv, tivv, tivv, tivv, we mount, we mount and we fl ———

tivv, tivv, tivv, tivv, tivv, tivv, tivv; we mount, we mount and we fl ———

4: #

—y, all racking a—long in a dawny white Cloud, and left our leap

—y, all racking a—long in a dawny white Cloud,

6 # 76 # 6



from the Sky shou'd prove too far, and left our leap from the Sky  
and left our leap from the Sky shou'd prove too farr, and left our leap

shou'd prove too fa—rr, we'll flide, we'll flide on the back of a new fal-ling  
from the Sky shou'd prove too farr, we'll flide, we'll fide on the back of a new falling

Starr, and drop, drop, drop, from a—bove, in a gel-ly, a gel-ly, a gel-ly of  
Starr, and drop, drop, drop, from a—bove, in a gel-ly, a gel-ly, a gel-ly of

Love; and drop, drop, drop, from a—bove, in a gel-ly, a gel-ly, a gel-ly of Love.  
Love; and drop, drop, drop, from a—bove; in a gel-ly, a gel-ly, a gel-ly of Love.

But now the Sun's down, and the Element's Red, the Spirits of Fire against us make

Head ; they muster, they muster, they muster like Gnats in the Air : a—las I must leave thee my

Oh stay! oh

Fair, and to my light Horsemen re—pair. A—las I must leave thee,

stay! oh stay! stay, stay, oh stay, stay, stay;

a—las I must leave thee, a—las, a—las I must leave thee, must leave thee my Fair.



3  
8

for you need not to fear'em, you need not to fear'em to Night; the Wind is for us and

3  
8

6b 6 6

blo— ws full in their fight, and o're the wide Ocean we fi

ght; like leaves in the Autumn our Foes will fall down, and

3  
8

6 6

hifs in the Water, and hifs in the Water and down;

But their Men lye se—curely in—

3  
8

43 6 6 76

43 6 6 76

43 6 6 76

43 6 6 76

trench'd in a Cloud, and a Trumpeter, Hornet, a Trumpeter, Hornet to Battle, to

Bat- tle sounds lou- d; no mortals that spy, how we Tilt in the

Sky, with wonder will gaze and fear such a-vents as will ne're come to pass, flay

Then call me a-gen when the Battle is won.  
you to perform what the Man wou'd have done.



CHORUS.

So ready, so ready and quick is a Spirit of Air, to pit-ty, to pitty, the

So ready, so ready and quick is a Spirit of Air, to pitty, to pitty, the

76

Lover, and succour the Fair; that silent and swift, silent and swift

Lover, and succour the Fair; that silent and swift,

si-lent and swift the little soft God, is here with a Wish, and is

si-lent and swift the little soft God, is here with a Wish, and is

7

gone with a Nod, is here with a Wish and is gone with a Nod.

gone with a Nod, is here with a Wish and is gone with a Nod.

A Two Part SONG.

**N** O, no, no, no, no, no, re-sistance, re-sistance is but  
 No, no, no, no, no, no, re-sistance, resistance, re-sistance, is but

vain ; no, no, no, no, no, no, re-sistance, re-sistance is but vain, vain,  
 vain ; no, no, no, no, no, no, re-sistance, re-sistance is but vain, vain,

vain, vain, vain, re-sistance is but vain ; and on-ly adds new weight, and  
 vain, vain, re-sistance is but vain ; and on-ly adds new

on-ly adds new weight, and on-ly adds new weight to Cu-pid's  
 weight, and on-ly adds new weight, new weight, new weight to Cu-pid's



Chain; no, no, no, no, no, no, no, no, no, no, no, no;

Chain; no, no, no, no, no, no, no, no, no, no, no,

6 # 6 5 6 7 6 b5 6 7 5 b7 5 6 6 7

no, no, no, resistance is but vain; no, no, no, no, no, no, re--fi--

no, no, no, no, resistance is but vain; no, no, no, no, no, no, re--fi--

7 6 6 4 3 # 5 # 6 6 7 5 7 4 6 b4 6 7 #

—stance is but vain : A thousand, thousand, thousand, thousand ways ;

—stance is but vain : A thousand,

6 # 6 # 6 #

a thousand, thousand, thousand, thousand ways ; a thousand, thousand,

thousand, thousand, thousand ways ; a thousand, thousand, thousand, thousand

thousand, thousand Arts the Tyrant, the Tyrant, the Tyrant, the Tyrant knows to Cap-ti-

ways, a thousand Arts, the Tyrant, the tyrant, the Tyrant knows to Cap-ti-

-vate our hearts; And sometimes

-vate our hearts; Sometimes he fights, he fight- s em-plays ;

tries the U--niver-sal Language of the Eyes;

The fier- - - - -ce with

The soft with ten-der--ness de-

fierce--ness he destroys.





A Two Part SONG.

LET Hector, A-chil-les, and each brave Com-mander, let Hector A—

Let Hector A---chil---les, and

76 7

---chil---les, and each brave Commander, with Cæsar and Pompey, with Cæsar and

each brave Commander, and each brave Commander, with Cæsar and Pompey, with

b5 7#6

Pompey, and great, great, and great A-lex---ander ; all Nations and Kingdoms, all Nations and

Cæsar and Pompey, and great, and great A-lex---an---der ; all Nations and Kingdoms, all

b2 b2 6b b # 6

Kingdoms with Conquest sub-due, with Conquest, with Conquest sub---due, yet more than all

Nations and Kingdoms, with Conquest sub-due, with Conquest, with Conquest sub-due, yet

6 6 6 6



this, more, more, more, yet more than all this, yet more than all this, bright  
 more than all this, yet more than all this; yet more than all this, more, more, bright

9 6 98 b5 45 98

Ce-lia can do. For one sin-gle glance from her conquering Eyes, will take 'em all  
 Ce-lia can do. For one sin-gle glance from her conquering Eyes, will take 'em all

6# 6 #6

Captive by way of Sur-prize; the Trophies and Crowns of their powerful Arms, are sacrific'd  
 Captive by way of Sur-prize; the Trophies and Crowns of their powerful Arms, are sacrific'd

# b 6 p b 6 76

all to Ce-lia's bright Charms; in Chains and in Tri-  
 all to Ce-lia's bright Charms; in Chains and in

# 6 6

ump, in Chains and in Tri—umph the carries them all, and

Tri—umph the carries them all, and

2 8  
6

if she but frown, then down, then down they all fall, down they fall, down they fall,

if she but frown, then down, then down they all fall, down they fall,

76 76 # 3 6 5 4 3 4 2 3 4

down, down, down they all fall; in Chains and in Tri—

down they fall, down, then down they all fall; in Chains

16 7 6 76 #

ump the carries them all, and if she but

and in Tri—umph the carries them all, and if she but

6 6 6 76



frown, then down they all fall, down they fall, down they fa—ll, dow—n, down,

frown, then down they all fa-----ll, down they fall, down they all fall, down they

76 7 3 6 5 3 4 3 4 5 4 2 3 4 6 7 6

down they all fall, down, down, down, down, down, down they all fall.

down they all, fall, down, down, dow-----n they all fall.

7 # 7 6 76

A single SONG.

L Ove Arm-

—s him—self in Celia's Eyes, when e're weak Rea—son wou'd re—bell ;

43

Love Arm- - - - -s himself in Ce—lia's Eyes, when

43#

e're weak Rea--son wou--d re-bell; and ev'ry time I dare, I da--re be

Wife, a--las, a--las, a--las, a--lar, a deep--er wound I feel,

re--peat-ed thoughts, re--peat-ed thoughts present the ill, which see--ing I must still, which

see--ing I must still, I must still, still, still endure; They tell me, they tell me, they tell me Love

has Darts to kill, and Wisdom has no pow'r, and Wisdom has no pow'r, no, no, no, no, no, no,

no, and Wisdom has no pow'r, no pow'r to cure. Then cruel, cruel



Reason give me, give me, give me rest; quit, quit in my Heart thy fe—ble hold, go

try thy Force, go try thy Force in Ce—lia's Breast, for that is disingag'd and col-

-d; that is dis-in-gag'd and cold; there all, all, all, there

all, all thy Nicest Arts em-ploy; Confess thy self, confess thy self her Beau—ty's

Slave, and argue whilst she may de-stroy, how gre—at, how

gre-at, how God-like 'tis to save:

A SONG, in *King Arthur*.

The first system of the musical score consists of five staves. The top two staves are for the vocal line, with a treble clef and a 3/2 time signature. The bottom three staves are for the instrumental accompaniment, also with treble clefs and 3/2 time signatures. The music is written in a style typical of 18th-century manuscript notation.

S Ound a

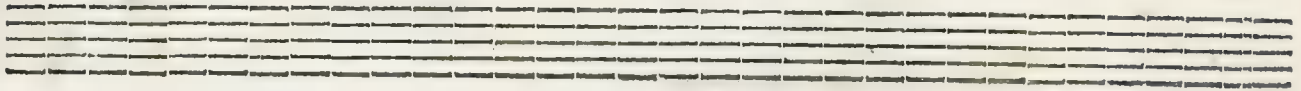
A set of five empty musical staves, likely intended for a second system of music.

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics. The bottom four staves are the instrumental accompaniment. The lyrics are: "Par-ly ye Fair and fur-ren-der, found, found, found, found a Par-ly ye Sound, found, found, found a Par-ly ye Fair and fur-ren-der, found a".

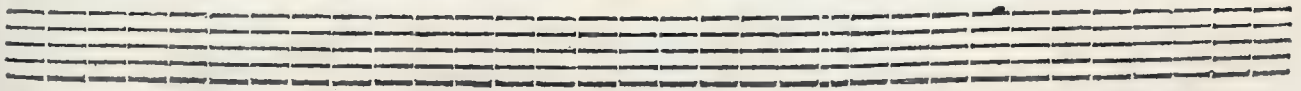
A set of five empty musical staves, likely intended for a third system of music.



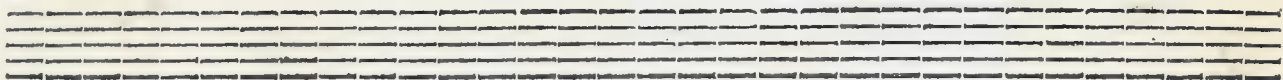
Fair, sou- - - - - nd a par-ly ye Fair and fur--render; fet your  
 par--ly ye Fair, found a par- - - - - ly ye Fair and fur--ren--der; fet your



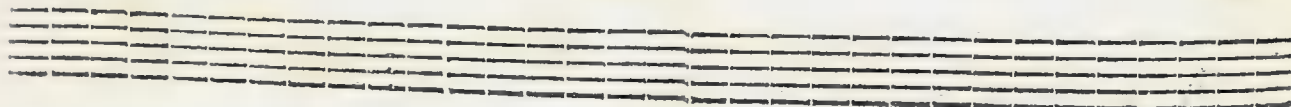
felves and your Lovers at ease: Sound a Parly ye Fair and fur--ren--der,  
 felves and your Lovers at ease: Sound, found, found, found a Par--ly ye



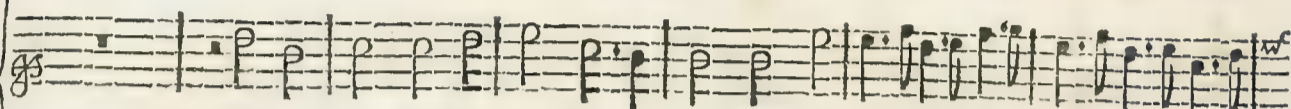
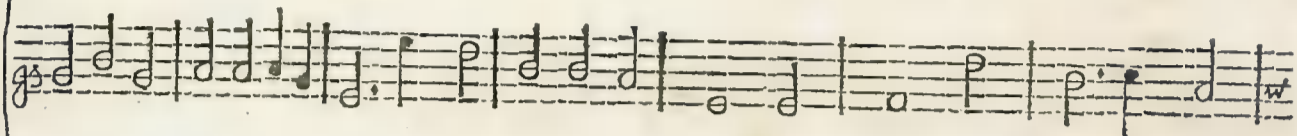
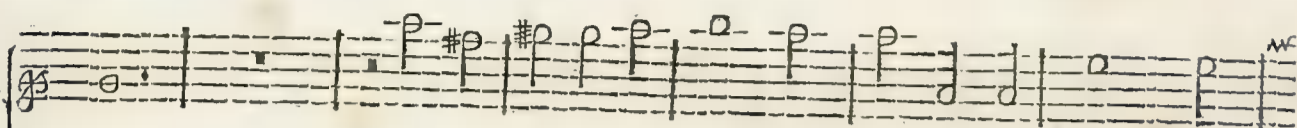
found, found, found, found a Par-ly ye Fair, sou- - - - -nd a Par-ly ye  
 Fair and fur--ren--der, found a Par-ly ye Fair, found a Par-ly ye



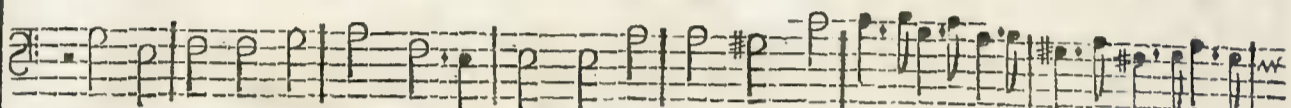
Fair and surrender; set your selves and your Lovers at ease :  
 Fair and sur-render ; set your selves and your Lovers at ease :



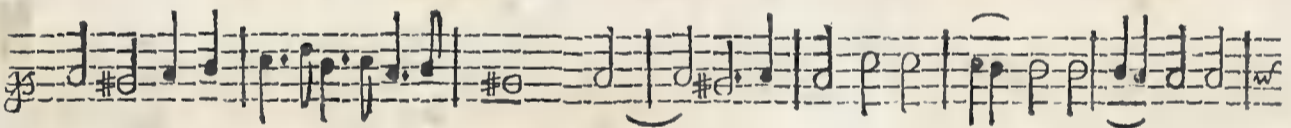
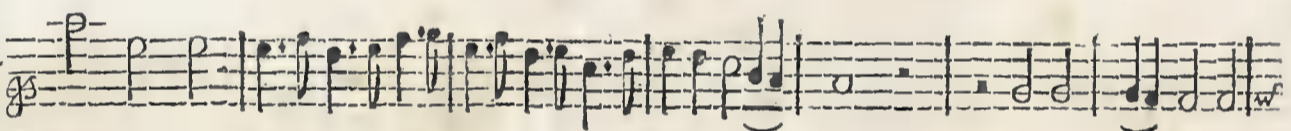
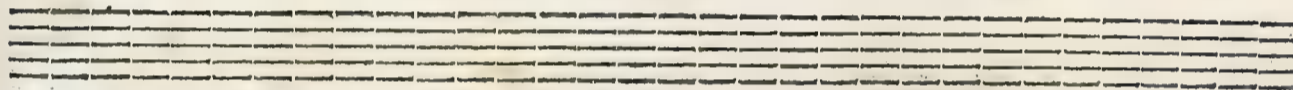
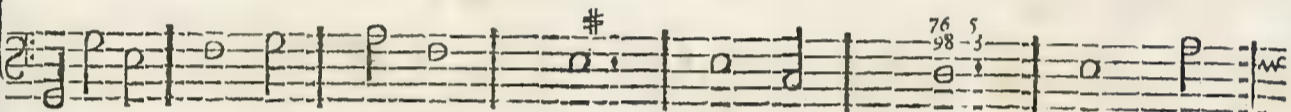




He's a grateful, a grateful of—fen—der, who plea—



He's a grateful, a grateful, of—fen der, who pleasure, who plea—



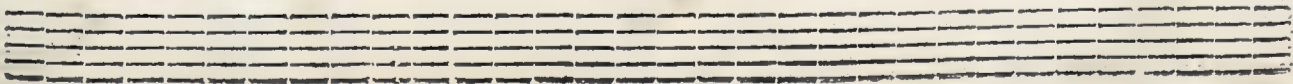
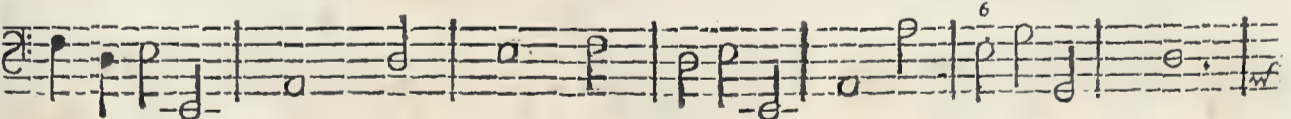
—fure dare feize ;

but the whining pre-render, the



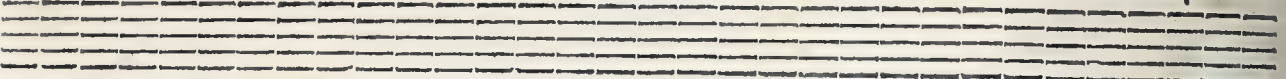
—fure dare feize ;

but the whining, the



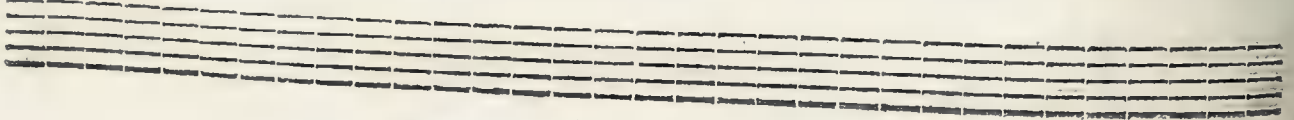
whining pretender, is sure to displease; found a Par-ly ye Fair and sur-ren-der,

whining pre-ten-der, is sure to dis-please; Sound, found, found, found a Par-ly ye



found, found, found, found a Par-ly ye Fair, fou- - - - -nd a

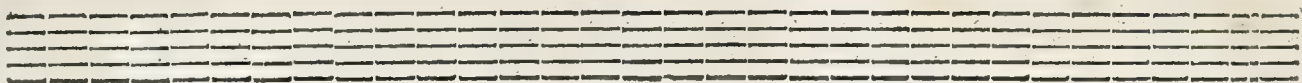
Fair and sur-ren-der, found a Par-ly ye Fair, found a Par- - - - -





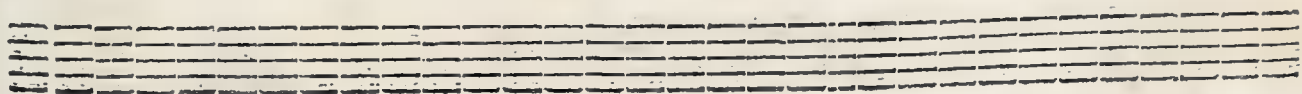
Par-ly ye Fair and sur-ren-der : Since the

—ly ye Fair and sur---ren---der : Since the



Fruit of de fire is pos-les-fing, 'tis un-man-ly to figh, 'tis un-man-ly to

Fruit of de fire is pos-les-fing, 'tis un-man-ly to figh, 'tis un-man-ly to



The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a lower register, likely for the left hand.

figh and Com—plain;

when we kneel for redressing, when we

The second system continues the musical piece with a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment is on two staves.

figh and Com—plain;

when we kneel for re—

A set of empty musical staves, consisting of two staves for piano accompaniment and one for the vocal line.

The third system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment is on two staves.

kneel for re—dref—sing, we mo— .ve your dif—dain;

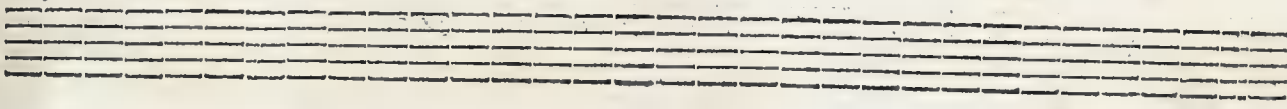
The fourth system continues the musical piece with a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment is on two staves.

—dressing, when we kneel for re—dref—sing, we mo— .ve your di—-dain;

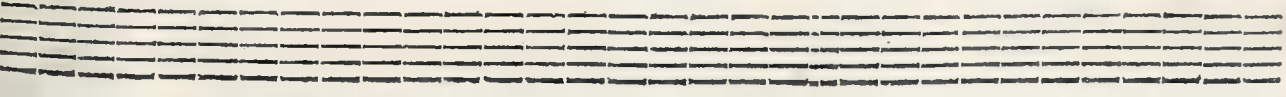
A set of empty musical staves, consisting of two staves for piano accompaniment and one for the vocal line.



Love was made for a blessing, a blef—sing, Love was made, Love was made for a  
 Love was made, Love was made for a blessing, a blef—sing, Love was

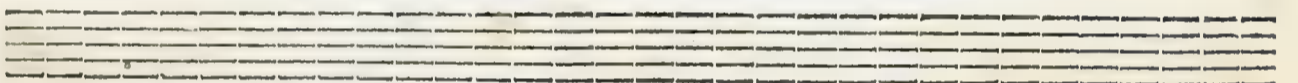
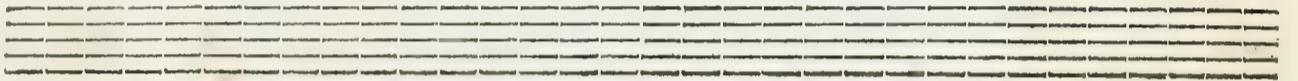


blef- - - - -sing and not for a pain; Love was made for a  
 made for a blessing, was made for a blessing and not for a pain; Love was



blef—sing and not for a pain.

made for a blessing, a blef—sing and not for a pain.



A Dialogue in the 4th. Act of the 2d. Part of Don-Quixote.

*He.*

**S** Ince times are so bad, I must tell you sweet Heart, Pme thinking to leave off my Plough

and my Cart, and to the fair Ci—ty a Journey will go, to better my Fortune as



other folk do ; Since some have from Ditches, and course Leather Breeches, been rais'd, been rais'd

to be Rulers and wallow'd in Riches, prithee come, come, come, come from thy Wheel, prithee

come, come, come, come from thy Wheel, for if Gypsies don't lye, I shall, I shall be a Governour

*She*  
too e're I dye. Ah! Collin, ah! Collin, by all, by all thy late doings I find with

forrow and trouble, with sorrow and trouble the Pri—de of thy mind; our Sheep now

at random dif-order--ly run, and now, and now Sundays Jacket goes e--ve-ry day on: Ah!

what dost thou, what dost thou, what dost thou mean? ah! what dost thou, what dost thou, what

*He.*

dost thou mean? To make my Shoos clean and foot it, and foot it to'th Court, to the

*She*

King and the Queen; where shewing my Parts I preferment shall win; Eye, fye, fye, fye,

fye, fye, fye, fye, fye, fye, 'tis better, 'tis better for us to Plough and to Spin; for

as to the Court when thou happen'ft to try, thou'lt find nothing go there, unless thou can'ft

buy; For Money the Devil, the Devil and all's to be found, but no good Parts minded, no,



*He*

no, no, no good Parts minded, without the good Pound. Why then I'll take Arms, why then I'll take

Arms, I'll take Arms, and follow, and follow Allarms, hunt Honour that now a-days plague-ly

*She*

Charms : And so lose a Limb by a Shot or a Blow, and curse thy self af-ter for

*He* *She*

leaving, for leaving the Plough. Suppose I turn Gamester ? So Cheat and be Bang'd.

*He* *She* *He*

What think'st of the Road then ? The Highway to be Hang'd. Nice Pimping how-e-ver yields

*She*

profit for Life, I'll help some fine Lord to a-nother's fine Wife : That's dangerous too, a-

--mongst the Town Crew, for some of 'em will do the same thing by you; and then I to

Cuckold ye may be draw'n in, faith Collin 'tis better I fit here and Spin, faith Collin 'tis

He better I fit here and Spin. Will nothing prefer me, what think'ft of the Law? Oh!

She

He She while you live Collin keep out of that Paw. Ple Cant and Ple Pray. Ah! there's naught got

ah! there's naught got that way; there's no one minds now what those Black Cattle say; let

He all our whole care be our Farming affair, To make our Corn grow, and our Apple Trees bear.



TWO VOC.

Am-bition's, Ambition's, a Trade, a Trade no Contentment can show, so Ple to my Distaff;

Ambition's, Ambition's a Trade no Contentment can show, and

Ambition's, Ambition's a Trade, a Trade no Contentment can show, no, no, no,

I to my Plough; Ambition's, Am-bition's a Trade no Contentment can show, no,

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

no, no, no contentment can show, no, no, no contentment can show. *Cho.*

no, no, no, no, no contentment can show, no, no, no, no, no, no contentment can show. *Cho.*





no, no, no contentment can show, no, no, no contentment can show.

no, no, no, no, no contentment can show, no, no, no, no, no, no contentment can show.

5 6 6 6 6 6 5 4 3 6 5 4 3 6 5 4 3 6 5 4 3

A single SONG.

**S** Strike the *Vi-ol*, strike, the *Vi-ol*, touch, touch, touch, touch,

touch, touch the *Lute*; Wake the *Harp*, Wake the *Harp*, Wake the *Harp*, In—

—spire the *Flute*; Wake the *Harp* In—spire the *Flute*: Sing, your Pa—tro—nef—fe's

Praise, Sing your Pa—tro—nef—fe's Praise, Sing, sing, sing, sing in cheer—

-----full and Har--mo--nious Lays.

P p

A single SONG.

W Hat a fad, fad Fate is

mine, is mine, is mine? what a fad, fa---d Fate is mine? my Love, my Love, my

Love is my crime; my Love, my Love, my Love is my crime? what a fad, what a fad,

fa---d Fate is mine? or why, why shou'd she be, why,

why shou'd she be more ea---fy, more ea---fy, more ea---fy, ea---fy, and free to

a- - - -ll, than to me, to a- - - -ll than to me,





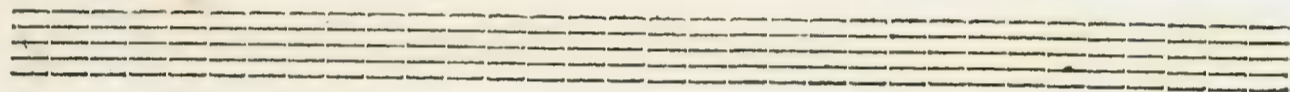
A SONG with Two Trumpets and a Kettle-Drum.  
in S.<sup>t</sup> Cecilia's Feast. 1603

Trumpets.

Vers.

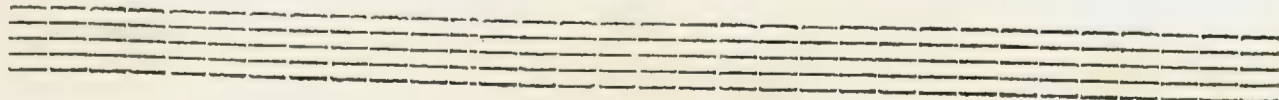
Kettle Drum.

Detailed description: This block contains the first system of the musical score. It features two staves for Trumpets, each with a treble clef and a key signature of one sharp (F#). The notation consists of rhythmic patterns of eighth and sixteenth notes. Below the trumpets is a staff for the Kettle Drum, marked 'Vers.', which uses a different clef and contains a series of rhythmic pulses. The bottom staff of this system is another Kettle Drum part, also with rhythmic pulses. The system concludes with a double bar line and a repeat sign.



HE Fife, the Fife and all, all, all, all, all the Har—

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is a vocal line with lyrics: "HE Fife, the Fife and all, all, all, all, all the Har—". The middle and bottom staves are instrumental parts, likely for a fife and harp, with rhythmic notation. The system concludes with a double bar line and a repeat sign.





-----mony of War; the Fife, the

This system contains five staves of music. The top staff is a vocal line with lyrics. The second and third staves are for a keyboard instrument (likely harpsichord or spinet). The fourth and fifth staves are for a stringed instrument (likely lute or guitar). The music is in G major and 3/4 time.

A single empty musical staff with a treble clef and a key signature of one sharp (F#).

Fife and all, all, all, all, all the Har-----mony of War;

This system contains five staves of music. The top staff is a vocal line with lyrics. The second and third staves are for a keyboard instrument. The fourth and fifth staves are for a stringed instrument. The music continues in G major and 3/4 time.

A single empty musical staff with a treble clef and a key signature of one sharp (F#).

all, all, all, all, all, all the Har- - - - -mony of War ; in vain,

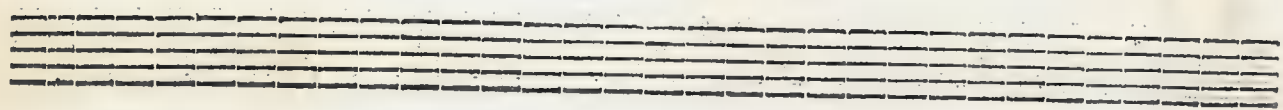


in vain attempt the pas- - - -sions, the pas- - - -sions, the pas- - - - -sions to al- - - -lar- - - -

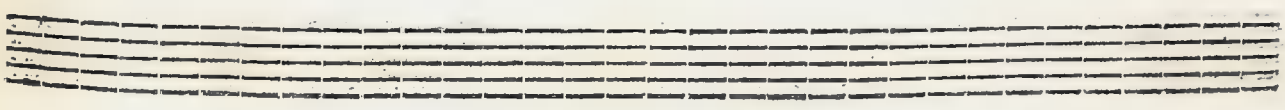




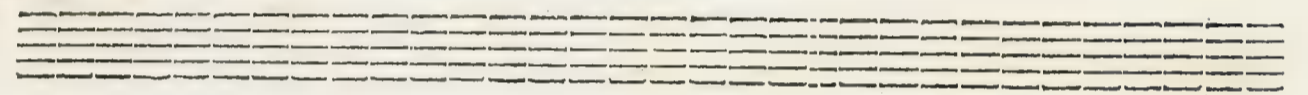
-----m, allarm, allarm, allarm, allarm ; In vain attempt the pas--sions, the



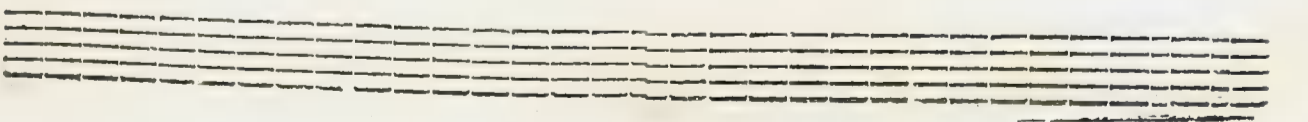
pas--sions, the pas--sions to allar-----m, allarm, allarm, allarm, al--



—larm ; with thy Commanding Sound—s compore and charm,

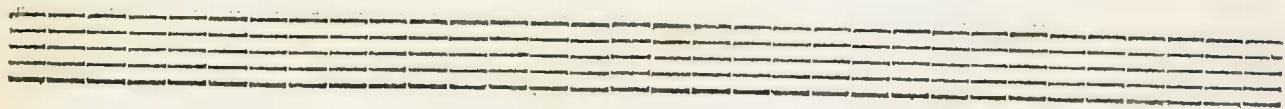


with thy commanding founds, with thy commanding

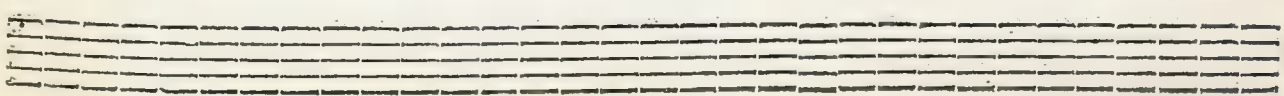




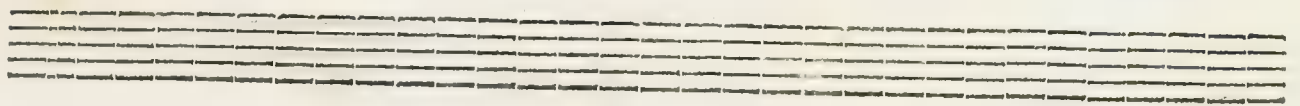
musical score for the first system, featuring vocal line and keyboard accompaniment. The vocal line includes the lyrics: "founds, founds, founds, foun- - - - - ds, foun- - - - -". The word "Soft." is written above the vocal line.



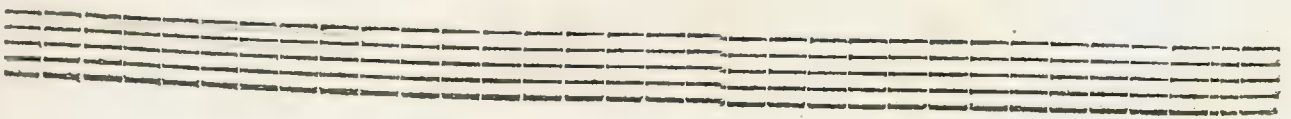
musical score for the second system, featuring vocal line and keyboard accompaniment. The vocal line includes the lyrics: "- ds compos- - - - - e, compos- - - - - e and Charm ; with thy comanding". The word "Soft." is written above the vocal line, and "Loud." is written below the vocal line.



founds, with thy commanding founds, founds, founds, foun—



ds, foun— ds compo— se, com—





*Loud.*

*Loud.*

— pose, and Charm, com— pose and Charm.

A single SONG.

**B** *Accus* is a Pow'r di—vine, for He no sooner fills my Head with migh—

—ty Wine, but all my Cares resign, and droop, and droop, then sink, sink down

dead. Then, then the plea—sing thoughts be—gin, and I in Ri—ches flow, at least I

43#

fancy so. And without thought of want I Sin

g, I Sin—g, stretch'd on the Earth, my Head all a—round, with

Flowers Weav—'d in—to a Garland Crown'd ; Then,

then I be—gin, to live, and scorn what all the world can show or give. Let the

bra—ve Fools that fondly think of Honour, and delight to make a Noise,

a noise and Fi—ght, go seek out War, whilst I seek Peace, seek



Peace, whilst I feek Peace, feek Peace and drink, whilst I feek Peace, whilst I feek Peace, feek

Peace and drink. Then fill my Glafs. fill, fill it high, some perhaps think it fit to

fa—ll and dye, but when the Bottlesrang'd make War with me, the Fighting Fool shall

see, when I am funk, the diff'rence to lye dead, and lye dea—d

Drunk ; the Fighting Fool shall see, when I am funk, the diff'rence to lye

dead, and l—ye dead drunk.

A single SONG. in S.<sup>t</sup> Cecilia's Feast

TIS Natures Voice, 'tis Natures Voice, thro' all the move-  
 ing Wood, of Creatures un-  
 derstood; the U-ni-ver-sal Tongue, the U-ni-ver-sal  
 Tongue to none of all her nume'rous Ra-ces unknown, from her, from her it  
 learnt the migh-ty, the migh-ty, the migh-ty  
 Art to Cou-rt the Ear, or strike, or strike



— ke the Heart, at once the Passions to express and mo— — — — — ve,

at once the Passions to ex—press, to ex— — — — — press and mo— — — — — ve;

we hear, and strait we grie— — — — — ve or hate, and strait we

grie— — — — — ve or hate, re—joy— — — — —

— — — — — ce or. — — — — — Love: in

un—seen Chains it does the Fan—cy bi— — — — — nd, it does, it does the

Fa - - - cy bind, at once it Char - - - - -ms the

5 43 3 4 5 6 7 8

Sense and Cap - - - ti - vates the Mind, at once it Char - - -

#3 6 b 4#

-ms the sense and Cap - - -

# 6

-ti - vates the Mind.

b 2 1

A single SONG.

A H - - - me! Ah - - - - - me! to many, many

76 6# 65 2

deaths, to many deaths decreed; to many, many deaths de - creed; My Love to

# # #



War, to Wa- - - - -r goes ev'ry day, my Love to Wa- - - - -

- - -r goes ev'--ry day; In ev'ry Wound of his I bleed, I dy- - - - -e the

hour he goes a-way; yet, yet I wou'd, yet I wou'd hate him shou'd he stay: Yet,

yet I wou'd, yet I wou'd, her I wou'd, yet I wou'd hate him shou'd he stay; yet, yet I wou'd,

yet I wou'd, yet I wou'd, yet I wou'd hate him shou'd he stay.

II

Ah me! to many Deaths decreed,  
 By Love or War, I hourly dye,  
 When I see not my Love I bleed;  
 Yet when I have him in my Eye,  
 He kills me with excess of Joy.

A single SONG.

L - - - y swift ye Hours, fl- - - - - y

swift ye Hours, make haft, make haft, fly, make haft, make haft, fl- - - - - y, fl-

- - - - - y swif- - - - - t thou la-zy, la-zy, la-zy Sun, make haft, make haft, make

haft, and drive the te--dious Minutes on, the te--dious Minutes

on, on : Bring back my Bel--vi--de--ra, my Bel--vi--de--ra

to my fight, bring back my Bel--vi--de--ra, my Bel--vi--de--ra to my fight,



my Bel---vi--de--ra, than thy self more bright, make hast, make hast, make hast, bring

back my Bel--vi--de--ra, my Bel--vi--de--ra to--- my fight.

Swifter than Time my ea--ger Wi--shes mo--

---ve, Swifter than Time, my ea--ger Wi--shes mo--

---ve, my ea--ger Wi--shes move, and

(scorn the beaten Paths, and scorn the beaten Paths of Vulgar Love, and scorn the beaten

Paths and scorn the beaten Pa — — — — — ths of Vulgar Love, and scorn the beaten

pa — — — — — ths of Vul-gar Lo — — — — — ve. Soft Peace is

banish'd from my tor — — — — — tur'd Breast, soft Peace, soft Peace is banish'd from my

tor — — — — — tur'd Breast, Love robs my Days of Ease, Love robs my Days of Ease, my

Nights of Rest ; Love robs my Doys of Ease, Love robs my Days of Ease, my Nights, my Nigh — —

— — — — — ts of rest. Yet tho' her cru — — — el Scorn pro — — vokes De — — — pair,



yet tho' her cru—el Scorn, her cru—el Scorn pro—vokes De—pair, my Passion

still is strong, my Passion still is stro—ng, my Passion still is stro—

ng, as she is Fair; Still must I Love, still blefs the plea—

—sing Pain, still court my Ruine, still,

still court my Ru—ine, and em—brace my Chain; still court my Ruine,

still, still court my Ruine, and em—brace my Chain.

The *STORM*, a single SONG.

**B**low, blow *Boreas* blow, and let thy fur—ly Winds make the Billow foam and

roar; thou can't no Terror breed in valiant Minds, but spight of thee we'l live, but spight of thee we'l

live and find a Shoar, Then cheer my Hearts, and be not aw'd, but kee—

—p the Gun Room clear, tho' Hell's broke loose, and the Devils roar abroad, whilst we have

Sea-room here, Boys, never fear, never, never fear. Hey! how she tosses up! how far, the

mounting Top-mast touch'd a Starr; the Meteors blaz'd as thro' the Clouds we came, and *Sa-la*—



—mander like, we li—ve in Flame; but now, now we sink, now, now we go, down to the

deep—est Shades below. A—las! a—las! where are we now! who, who can tell! sure 'tis the

low—est Room of Hell, or where the Sea-Gods dwell : with them we'll live, with

them we'll live and raigh, with them we'll lau—gh, and sing, and drink amain, with them we'll

lau—gh and sing, and drink amain ; but see, we mount, see, see, we rise a—gain:

CHORUS.

Tho' Fla—shes of Lightning and Tern—pests of Rain, do 'fierce—ly con—

Tho' Fla—shes of Lightning and Tern—pests of Rain, do fierce—ly con—

—tend which shall Conquer the Maine; tho' the Captain does swear in-*stead* of a Pray'r, and the

—tend which shall Conquer the Maine; tho' the Captain does swear in-*stead* of a Pray'r, and the

Seas is all Fire by the Dæmons o'th' Air; we'll drink and de—*fi*e, we'll drink and de—

Seas is all Fire by the Dæmons o'th' Air; we'll drink and de—*fi*e, we'll

—*fi*e the mad Spi-rits that fly, from the Deep, to the Sky, that fly, fl—*y* from the

drink and de-*fi*e the mad Spi-rits that fly, from the deep to the Sky, that fly from the

Deep to the Sky, and si—ng whilst loud Thunder, and si—ng whilst loud Thunder does

Deep to the Sky, and si—ng whilst loud Thun—der, loud Thunder does



bellow ; for Fate will still have a kind Fate for the Brave, and ne'er make his Grave of a

bellow ; for Fate will still have a kind Fote for the Brave, and ne'er make his Grave of a

Salt-water Wave, to drown, to drown, no never to drown a good Fellow ; no, ne-ver,

Salt-water Wave, to drown to drown, no never to drown a good Fellow ; no, ne—

no, ne-ver to drown a good Fellow ; un ne-ver, ne-ver to drown, No,

ver, ne-ver to drown a good Fellow ; no, ne-ver, no, ne-ver to drown, No,

ne-ver, no, ne-ver to drown a good Fellow.

ne-ver, ne-ver to drown a good Fellow.

A single SONG.

A H! ah! ah! ah! Be—lin—da, I am prest with

tor—ment; Ah! ah! ah! Be—lin—da I am prest with

tor—ment not to be ex—pres'd: Ah! ah! ah! Be—lin—da, I am

pre—st with tor—ment; Ah! ah! ah! Be—lin—da I am

pres'd with tor—ments not to be ex—pres'd. Peace and I are

strangers grown, Peace and I are strangers, strangers grown, I Lan—guish



till my grief be known, I Lan- - - - - guish, till my grief be

known, yet wou'd not, yet wou'd not, wou'd not have it gue- - - - - ft.

Peace and I are stran-gers grown, grown and I are stran-gers, stran-gers grown.

A Two Part SONG.

VIOLIN.

O, O let me, O,

O let me, let me weep!

O, O let me, O, O let me, let me weep! O, O,

O let me for ever, ever weep, for e-ver, for e-ver, for e-ver, for

e-ver weep!

My Eyes no more, no more, no mo



— re, no more, no more shall wel--come sleep:

Ple hide me, Ple hide me from

the fight of Day, and figh, figh, figh my Soul a—way.

O, O let me, O, O

let me, let me weep !

O, O let me, O, O let me, let me weep! O, O, O let me for ever, ever

weey. for e-ver, for e-ver, for e-ver, for e-ver weep !

He's gone, he's gone, he's



gone, his loss deplore ; he's gone, he's gone, he's gone, his loss deplore, and I shall

never, never, never, never, never see him more ;

I shall never, never, never see him more, shall never, never, never see him more ;

I shall never, shall never, shall never, shall never see him more.







no, cry's no, no, no, no, leave me, leave me, leave me *A-lex-is*, ah! what wou'd you do?

no, no, no, no, cry's no, no, no, no, leave me, leave me *A-lex-is*, ah! what wou'd you do?

6 5 # 6 76 # 7

ah! what wou'd you, ah! what wou'd you, what wou'd you do?

what wou'd you, ah! what wou'd you, what wou'd you, what wou'd you do? when I

5b

when I tell her Ple goe, still she cry's no, no, no my *A-lex-is*, no, no my *A-lex-is*, ah!

tell her I'le go, still she cry's no, no, no, no, no, no, no, no my *A-lex-is*, no, no my *A-lex-is*, ah!

# 7

tell me not, tell me not so; ah! ah! ah! tell me not, tell me not so.

tell me not, tell me not so; ah! ah! ah! tell me not so, ah! tell me not so.

15 # # # # #



Tell me fair one, tell me fair one, tell me why, why so coming, why, why, why so coming, why so

Tell me fair one, tell me fair one, tell me why, why, why, why so coming, why, why, why so

coming, why so shy; why so kind, so kind, so kind, and why, and why so

coming, why, why, why so shy; why so kind, so kind, so kind, and why so coy, and why so

coy: tell me fair one, till me fair one, till me, till me why, you'l neither let me Fig- - - -

coy: till me fair one, till me fair one, till me, till me why, you'l neither let me Fig- - - -

ht nor fly; tell me fair one,

ht nor fly; tell me fair one,

tell me fair one, tell me why, you'l neither let me li - - -

tell me fair one, tell me why, you'l neither let me li - - -

-ve, you'l neither let me li - - - ve nor dye.

-ve, you'l neither let me li - - - ve nor dye.

A SONG in the *Prophetess*, or the History of *Dioclesian*.

**S**ince from my Dear, my Dear, my Dear, since from my Dear, my

Dear, my Dear, my Dear, my Dear *A—stre—a's* fight I was so

rude - - - ly torn, my Soul has never, never,



never, has never, never, never known de-light, un-less it were to

mourn, to mourn, un-less, un-less, it were to mourn, mourn. But

oh! a-las, a-las, with weep-ing Eyes, and bleed-ing, bleed-ing

Heart I lye; thinking on her, on her whose absence 'tis that makes me

wish to dye, dye, dye, dye, makes me, makes me wish to

dye, dye, dye.

A Two Part SONG.

W Ere I to choofe the grea—test Blifs, were I to choofe the grea—test Blifs, that

Were I to choofe, were I to choofe the grea—test Blifs, that

e're in Love was known; 'twou'd be the high—est of my Wifh, r'en—

e're in Love was known; 'twou'd be the high—est of my Wifh, r'en—

—jo—y your Heart a—lone: Kings might pos—fefs their King—doms

—jo—y your Heart a—lone: Kings might pos—fefs their Kingdoms

free, and Crowns un—en—vy'd wear; they shou'd no Ri—val have of

free, and Crowns un—en—vy'd wear; they shou'd no



me, no, no, they shou'd no Ri-val have of me, might I reign  
 Ri-val, they shou'd no Ri-val have of me, no, no, might I reign

Monarch there; they shou'd no Ri-val have of me, no, no;  
 Monarch there; they shou'd no Ri-val have of me, no, no, they

they shou'd no Ri-val, they shou'd no Ri-val have of me, might  
 shou'd no Ri-val, they shou'd no Ri-val ha-ve of me, might

I reign Mo-narch there.  
 I reign Mo-narch there.

A Two Part SONG. *in the Yorkshire Feast.*

**A** Ad in each track of Glo- - - - - ry, since,

And in each track of Glo- - - - - ry, since,

and in each track of Glo- - - - - ry, since,

- - - - - ry, since, of Glo- - - - - ry, since,

for their lov'd Coun—try, or their Prince. Princes that

for their lov'd Coun—try, or their Prince. Princes that

hate, that hate Rome's Ty—ran—ny, and joyn the Nations right with their own

hate that hate Rome's Ty—ran—ny, and joyn the Nations right with their own



Roy-al-ty; none were more rea--dy, none were more rea--dy, none, none,  
 Roy-al--ty, none, none, none, none, none were more, none were more

none, none, none were more rea-dy in di--stres to save, no, none were more  
 rea--dy, none were more rea-dy in di--stres to save, none were more

Loy---al, none, none, none, none, none, none, none, none, none, none were more  
 Loy--al, none, none, none, none, none, none, none, none, none were more

Loy--al, none, none more brave.  
 Koy--al, none, none more brave.

A Two Part SONG.

**N** *Nestor*, who did to thrice Man's Age at—tain ; *Nestor*, who did to thrice Man's

*Nestor*, who did to thrice Man's Age at—tain ;

Age at—tain, by vast Ex—pe—rience found, by vast Ex—pe—rience

*Nestor*, who did to thrice Man's Age at—tain, by vast Ex—pe—rience found, that

found, that bu—sie States—men did Pro—ject in vain, when Bumpers

bu—sie States—men did Pro—ject in vain

pafs'd not brisk—ly round, when Bum—pers pafs'd not brisk—ly rou—

when Bumpers pafs'd not brisk—ly round, when Bumpers pafs not briskly

The musical score consists of four systems, each with three staves. The top staff is the vocal line, and the bottom two are the piano accompaniment. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. There are some handwritten annotations in the original image, including a large 'N' at the start of the first system and some numbers (2, 6, 4, 7, 6, 6, 76) above notes in the piano parts.



-nd, pass'd not brisk — ly rou —

rou — -nd, pass'd not briskly; briskly round, when Brmpers

43 5

-nd, brisk — ly, brisk — ly round :

pass'd not briskly round, brisk — ly, brisk — ly round :

4 3 6 9

This Maxim then he to his Ma-ster gave, when he in Coun-cil should de-

This Maxim then he to his Ma-ster gave, when he in Council shou'd de-

6 7 8 43# 6 6

—bate; not Tro-*jan*-like, to fit morose, to fit morose and grave, but drink, drink, but

—bate; not Tro-*jan*-like, to fit morose, to fit morose and grave, and so support the

# # #6 #5 #4 #3 #4 #6 #7 4 #3 #

drink, drink, drink, but drink, and so support the State, and so support the State, and  
 State, and so support the State; but drink, drink, but drink, drink, drink, and so support the

so support the State, but drink, drink, drink, and so support the State; but drink, but  
 State; but drink, but drink, drink, drink, and so support the State; but drink,

drink, but drink, and so support the State, and so support the State; but  
 but drink, but drink, drink, drink, and so support the State, and so support the

drink, an—d so support the State.  
 State; but drink, and so sup—port the State.

765



A single SONG.

Retornel for Violins.

Et ful-len dif cord smil e,

let ful-len dif cord smil c,

Let war devote this day to peice, let war

r devote this day to peace, to peace, to peace, devote this day to peace.

S Y M P H O N Y to the following S O N G.

The musical score is arranged in 12 systems, each containing four staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings 'Sofr.' and 'Loud.' are present in the fifth system. The score concludes with a double bar line and repeat signs in the final system.



A Two Part SONG. in the Ode for King James's Birth Day.

ET Cæsar and U--ra--nia

Let Cæsar and U--ra--nia live, let

43

live, let all de--ligh-----ts the Stars can give, upon the Royal Pair descend;

all de--ligh-----ts the Stars can give, up-on the

let all de--ligh-----ts the Stars can give, upon the Royal Pair de--

Royal Pair descends, let all de--ligh-----ts the Stars can give, upon the Roy-al Pair de--

43#

---scend :

Let Cæsar and U--ra--nia live, let all de--ligh-----

---scend : Let Cæsar and U--ra--nia live, let all de--ligh-----

43#

C e c

—ts the Stars can give, upon the Royal Pair descend ; let all de—

—ts the Stars can give, up-on the Roy-al Pair descend, let all de-

—ligh- - - -ts the Stars can give, upon the Royal Pair descend ; let Discord to the

—ligh- - - -ts the Stars can give, upon the Royal Pair descend ; let Discord to the shades be

shades be driv'n, let Discord to the shades be driv'n, while Earth and Sky our Song at—tend,

driv'n, let Discord to the shades be driv'n, while Earth and Sky our Song at-

and thus our Loyal Vows ascend, and thus our Loyal Vows ascend ; O, O,

—tend, and thus our Loyal Vows ascend, and thus our Loyal Vow ascend ; O, O,



O Preserve 'em, Preserve 'em, Preserve 'em, Preserve 'em, Preserve 'em Heav'n; O, O,

O Preserve 'em, Preserve 'em, Preserve 'em, Preserve 'em, Preserve 'em Heav'n; O, O

O, O Preserve 'em, Preserve 'em, O, Preserve 'em Heav'n.

O, O Preserve 'em, Preserve 'em, O Preserve 'em Heav'n.

A Dialogue in Oroonoko, Sung by the Boy and Girl.

*He*  
E-le-me-ne pray tell me, pray, pray tell me Ce-le-me-ne, when those

pritty, pritty, prit-ty Eyes I see; when my Heart beats, beats,

beats, beats in my Breast; why, why it will not, it will not why, why it

will not let me rest? Why this trem—bling, why this trem—

—bling too all o're? Pains I never, Pains I never, never, never

felt be—fore: And when thus I touch, when thus I touch your Hand, why I wish, I

*She*  
with, I wish I was a Man? How shou'd I know more than you? Yet wou'd

be a Woman too. When you wash your self and play, I methinks cou'd look all day;

Nay just now, nay, just now am pleas'd, am pleas'd so well, shou'd you, shou'd you Kifs me



I won't tell, shou'd you, shou'd you Kifs me I won't tell; no, no I won't tell; no, no I won't

tell, no, no I won't tell; shou'd you Kifs me I won't tell. Tho' I cou'd do that all day,

and de—fire no bet—ter play; Sure, sure in Love there's something more, which.

makes Mam-ma so bigg, so bigg be—fore. Once by chance I hear'd it nam'd;

don't ask what, don't ask what for I'm a-sham'd : Stay but till you'r past Fif—teen,

then you'll know, then, then you'll know what 'tis I mean, then you'll know, then, then you'll

*He*

know what 'tis I mean. How-e-ver, lose not pre-sent Blifs; but now we're a—

*She*

— lone let's Kifs, but now we're a— lone let's Kifs, let's Kifs. My Breafts do fo

*He*

heave, fo heave, fo hea— ve. My Heart does fo pant, pant, pant.

*She*

There's something, something, something, more we want, there's something,

*He*

There's something, something, something more we want, there's something,

something, something more we want.

something something more we want.



A Three Part SONG: in King Arthur.

Or fold Flocks, and fruitful Plains, the  
 For folded Flocks, and fruitful Plains; the Shepherds and the Farmers

Fair Britain all  
 Shepherds and the Farmers gains, the Shepherds and the Farmers gains, fair Britain all  
 gains, the Shepherds and the Farmers gains, fair Britain

all, all, all, all, all, all the World out-vies: For folded Flocks and fruitful  
 all, all, all, all, all, all the World out-vies: Fair Britain all, all  
 all, all, all, all, all, all the World out-vies: Fair Britain, all, all, all

Plains, the Shepherds and the Farmers gaires; Fair Britain, all, all, all, all, all the  
 all, all, all, all, all, all, all the World out-vies, all, all, all, all the  
 all, all, all, all, all, all, all the World outvies, all, all, all, all the

World outvies; and Pan as in Ar-ca-dia reigns, and Pan as in Ar-ca-dia reigns, where pleasure  
 World outvies: and Pan as in Ar-ca-dia reigns, and Pan as in Ar-ca-dia reigns, where pleasure  
 World outvies : and Pan as in Ar-ca dia reigns, and Pan as in Ar-ca-dia reigns, where pleasure

Fleece was fam'd, was fam'd of  
 Fleece was fam'd, was fam'd of  
 Fleece was fam'd, was fam'd of



old, the *British Wool*, the *British Wool*, is growing, growing Gold; no Mines can more, no, no, no,

no, no, no, no, no, no, no, no, no Mines can more of Wealth sup-ply, it keeps, it

keeps the Peasant from the cold, and takes, and takes for Kings the Ty-rian die.

A single SONG, The Words by Sir Robert Howard.

L Ove thou can'tt hea—r, Love thou can'tt hea—

—r tho' thou art blind; leave my Heart free, leave my Heart free, oh! pit-ty me, oh!

pit—ty me, since Clo--ris is un-kind; leave my Heart free, oh! pit-ty me, oh!

pit—ty me oh! - - - - - pit-ty me, since Cloris is un-

—kind, oh! - - - - - -pit-ty me, since Clo--ris is un--

—kind. She is un—con—stant, she is un—con—stant,



the is un--con- - - - - stant as she's bright;

she is un--con--stant, she is un--con--stant, she is uncon-

-stant as she's bright; her smi-

---les on ev--ry Shep-herd fall, her Smi-

- - - -les on ev--ry Shepherd fall; And as the Sun, and as the Sun u- - - -

- - - -ses his light, she vain-ly she vain--ly Loves to shine, she vain-ly lo- - - -

...ves to shine on all; and as the Sun, and as the Sun, u-

...-fes his light, she vainly, she vain-ly loves to shine, she vainly lo-

...ves to shine on all:

I thought her fair like new fal'n Snow, I thought her fair like new fal'n

Snow, when whiteness in-nocence in-clos'd. Like that the sul-ly'd seems to show, like

that the sul-ly'd seems to show, when to Loves melting, melt-ing heat ex-



—pos'd; like that the sul-ly'd seems to show, when to Loves melting, melting heat ex—

—pos'd; when to Loves melting, melting heat ex—pos'd. Love thou &c. First S. again

*Brisk Time.*

The powerful Char—mes shall now be try'd, the powerful Char—

—ms shall now be try'd: this Fu-----ry, this Fu-----ry,

from, my Breast to chafe, I'll summons scorn, revenge and pride; Ple summons, summons

*Slow.*

scorn, revenge and pride; at least her Image, at least her Image, her Image to deface.

A Two Part SONG.

**T** Urn, turn then thine Eyes, turn, turn then thine Eyes, turn,  
 Turn, turn then thine Eyes, turn, turn then thine Eyes, turn

turn, turn, turn, turn, turn, turn, turn, turn, turn then thine Eyes, turn, turn then thine  
 turn, turn, turn, turn, turn, turn, turn, turn, turn then thine Eyes, turn, turn then thine

Eyes; upon those glo—ries there, upon those glo—ries there :  
 Eyes; up—on those glo—ries there, those glo—ries there :

And catching, catching Fla—mes, catching, catching Fla—  
 And catching, catching, catching, catching Fla—mes, catching, catching Fla—



— mes will on thy, on thy Torch appear ; And catching, catching flames, and

— mes will on thy, on thy Torch appear ; And catching, catching,

catching, catching, fl — — mes, catching, catching fl — — mes, will on thy Torch ap-

catching, catching fl — — mes, catching, catching fl — — mes will on thy Torch ap-

—pear, will on thy Torch ap—pear, will on thy Torch ap—pear, appear, will

—pear, will on thy Torch appear, will on thy Torch appear, will

on thy Torch ap—pear, will on thy Torch ap—pear.

on thy Torch appear, will on thy Torch appear.

A single SONG.

S EE, see how the fa-ding Glories of the Year, put on a youthful Smile; see,

see how the fa-ding Glories of the Year, put on a youthful Smile, to welcom her spight of the

Dog-Star's madnes, her bright Eyes cre-ate a Spring of e-ver bloom—ing Joys, of ever

bloom—ing, blooming joys; all Nature to her Charmes fresh Tri-bute yields,

making where e're she comes E-li—zian Fields; where Roses proudly breath out all their

Sweet, and blush out all their Beauty at her Feet; where Nightingales their own Love-Songs lay



by, and her un--i-mi--ta-ble Gra-ces try; while the more wan--ton

Hills and Groves re--joyce, faint-ly to ec--cho back her heav'n--ly Voice, faintly to

CHORUS.

ec--cho back her heav'nly Voice. But my Pains ra--ge, but my Pains  
But my Pains ra--ge, but

ra--ge the more near Pa--radise, Panthea, is to me a bur-ning Glas of  
my Pains ra--ge the more near Pa--ra--dise, Panthea is to me, Pan--

Ice; Panthea, Panthea is to me a bur-ning Glas of Ice.  
--the-a is to me, is to me a bur--ning Glas of Ice.

## A single SONG.

Ere the De-i-ties ap-prove,

here, here the De-i-ties approve, the God of Mu—fick and of Love, all the Talents they have

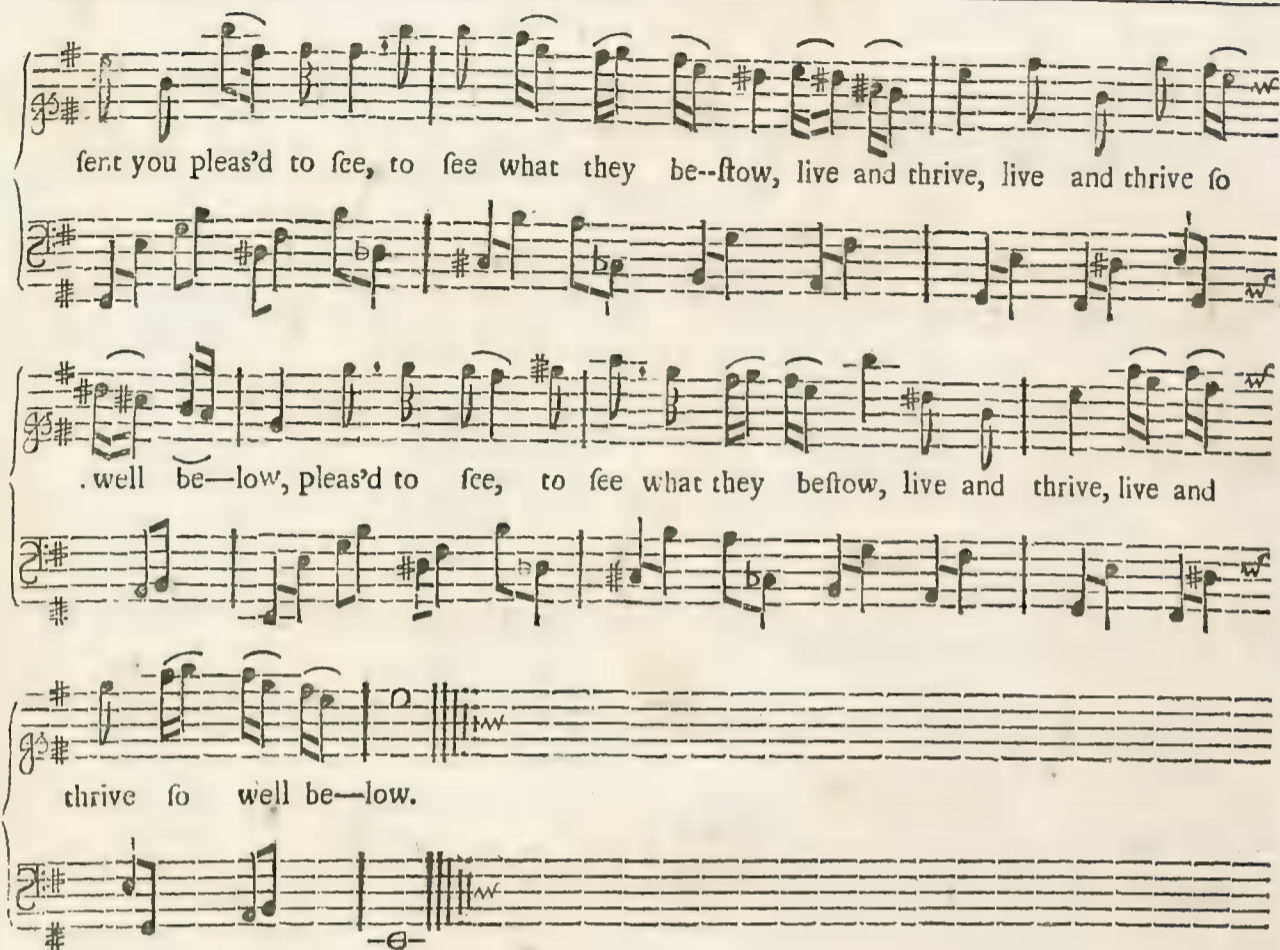
lent you, all the Blessings they have lent you, pleas'd to see, to see what they be-flow,

live and thrive, live and thrive so well be-low ; pleas'd to see, to see what

they be-flow, live and thrive, live and thrive so well be-low ;

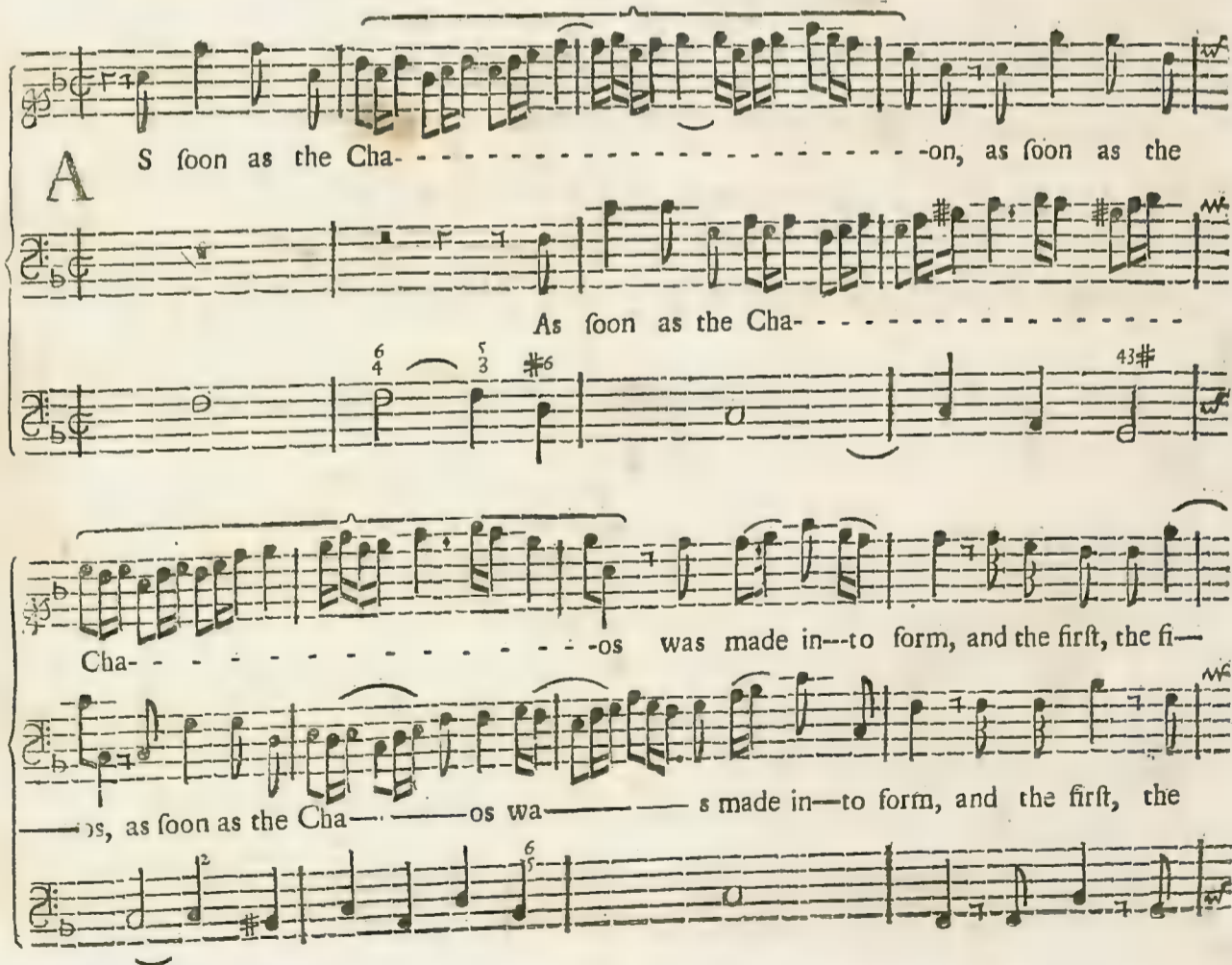
all the Talents they have lent you, all the Blessings they have





fent you pleas'd to see, to see what they be--stow, live and thrive, live and thrive so  
 .well be--low, pleas'd to see, to see what they bestow, live and thrive, live and  
 thrive so well be--low.

A Two Part SONG.



**A** S soon as the Cha-----on, as soon as the  
 As soon as the Cha-----  
 Cha-----os was made in--to form, and the first, the fi--  
 s, as soon as the Cha-----os wa-----s made in--to form, and the first, the

—rst race of Men knew a good, knew a good from a harm; they quickly did joyn, they

first race of Men knew a good, knew a good from a harm; they quickly did joyn, they

76 # #

quickly, they quickly did joyn, in acknowledge di—vine, that the World's chiefst Blessings were

quickly, they quickly did joyn in acknowledge divine, that the World's chiefst Blessings were

Women and Wine, Women and Wine, Women and Wine; that the World's chiefst Blessings were

Women and Wine, Women and Wine, Women and Wine; that the World's chiefst Blessings were

Women and Wine : Since when by ex-ample, im-proving delights, since

Women and Wine : Since when by ex-ample improving delights, since when by ex-ample, since

2 76# 6 7#6



when by ex-ample im-proving de-ligh- . . . . .ts, improving de-

when by ex-ample im-proving de-ligh- . . . . .ts, improving de-

--lights, Wine governs our Days, Love and Beauty our Nights. And drink, drink, drink, and

--lights, Wine governs our Days, Love and Beauty our Nights. Love on then, love on then,

drink, drink, drink ; Love on then, love on then, and drink, drink, drink,

and drink, drink, drink, and drink, drink, drink, Love on then, and drink,

and drink, drink, drink, drink, drink, drink, Love on then and drink; 'tis a fol-ly to think of a

drink, drink, drink, drink, drink, drink, drink, love on then and drink; 'tis a fol-ly to think of a

Mystery out of our reaches, be moral in thought, be moral in thought, to be mer—

Mystery out of our reaches, be moral in thought, to be mer—

...ry's no fault, tho' an Elder the contra-ry Preaches; for never, never, my

...ry's no fault, tho' an Elder the contra-ry Preaches; for never, never, my

Friends, for never, never, never, never, never my Frinds, was an Age of more Vice, than when

Friends, never, never, never, never, never my Frinds, was an Age of more Vice, than when

Knaves wou'd seem Pious, when Knaves wou'd seem Pious, and Fools wou'd seem Wife.

Knaves wou'd seem Pious, when Knaves wou'd seem Pious, and Fools wou'd seem Wife.



A single SONG.

I Attempt from Love's sickness to fly in vain, since I am

my self my own Feaver, since I am my self my own Feaver and Pain;

No more now, no more now fond Heart with Pride, no more swell, thou canst not raise

Forces, thou canst not raise forces enough to rebel: For Love has more

*1<sup>st</sup> Strain again.*

Pow'r, and less Mercy than Fate, to make us seek ruin, to make us seek

ruin, and love those that hate. *End with the 1<sup>st</sup>. Strain.*

A DIALOGUE in the *Fairy Queen.*

*He.*

NOW the Maids and the Men are making of Hay, we've left the dull Fools, we've left the dull

Fools and are stollen a—way ; then *Mopsa* no more, be coy as before, but let's merri-ly, merri-ly,

merri-ly, merrily, play ; and Kifs, and Kifs, and Kifs, and Kifs, and Kifs the sweet time a—

*Sbe.*

—way. Why how now Sir Clown, why how now, what makes you so bold? I'd have ye, I'd have ye to

know I'm not made of that mold; I tell you again, again and again, Maids must never, must never

Kifs no Men ; no, no, no, no, no, no, Kissing at all; no, no, no, no, no, no Kissing at all; Ple not Kifs, till I



*She.*  
Kifs you for good and all ; No, no, no, no, no, no, no, no, no, no, no,

*He.*  
Not Kifs you at all, not Kifs you at all, not at

no Kiffing at all, no, no, no, no, no, no, no, no, no, no, no, no, no Kiffing at

all? not Kifs you at all; why no, why no not at

all? no, no, no, no, no, Ple not Kifs, till I Kifs you for good and all.

*He.*  
all, why no, no, no, no, no Kiffing at all? shou'd you

give me a score, 'twou'd not les-sen your store, then bid me, bid me chearful-ly chearful-ly Kifs and

*She.*  
take my fill, and take my fill, my fill of the Blifs; Ple not trust you so far, I

know you too well, shou'd I give you an Inch you'd soon, you'd soon take an Eil; then Lord like you

Rule, and Lau—gh, then Lord like you Rule, and Lau—gh at the

Fool; no, no, no, no, no, no Kissing at all, no, no, no, no, no, no Kissing at all; Ple not

Kiss, till I Kiss you for good and all: So small a Request, you must not, you cannot, you

shall not de—ny; nor will I ad-mit of a—no-ther, a—no-ther re—ply; you must not, you

shall not de—ny; you must not, you can-not, you shall not de—ny.



CHORUS.

She.

Nay what do you mean? nay what do you mean? O fie, fie, fie,  
 He.  
 You must not, you shall not de-ny; you must not, you shall not de-ny, you

fic; O fie, fie, fie, fie, nay what do you mean? Nay nay nay nay  
 must not de-ny, you must not, you shall not de-ny, you must not, you cannot, you shall not, you must not, you

what do you, what do you mean? O fie, fie, fie, fie, O fie, fie, fie, fie, O fie, fie,  
 cannot, you shall not de-ny, you must not de-ny, you must not, you shall not, you

fic, fie, fie, fie, fie, fie, O fie, fie, fie, fie, fie, fie, fie, fie.  
 cannot, you shall not de-ny? you must not, you cannot, you shall not de-ny.

A DIALOGUE in the *Richmond Heirefs.*

*He.*

**B** Ehold, behold the Man that with Gigan— — — — — tick Might, dares, dares, dares

Combat Heav'n again, sto— — — — — rm *Joves* bright Palace, put the Gods to

fig— — — — — ht, Chaos renew and make perpe— — — — — tu— — — — — al Night ;

987

Come on, come on, come on, come on ye Fighting, Fighting fools, come on, come on, come

on, come on ye Fighting, Fighting Fools that petty, petty Jars maintain, that petty, petty Jars main

tain; I've all, all the Wars of Europe, all the Wars of Europe in my Brain; I've all, all,

76 4 5



*Sbe.*  
all the Wars of Europe in my Brain. Who's he that talks of War, when

charming, charming Beau—ty comes in, who's sweet, sweet, sweet Face Di—vine—ly

fair, e—ter—nal plea—sure, e—ter—nal

plea—sure, e—ter—nal

plea—sure comes; when I ap—pear, the Martial,

Martial God a Conquer'd Victim lyes, obeys each glance, each awfull nod, and dreads the

light—ning of my killing Eyes ; more, more than the fiercest, the fiercest, the fiercest

thun-der in the Skies. Ha! ha!

*He.*

now, now, now, now we mount up high, now, now, we mount up high, the Sun's

bright God and I, Charge, Charge, Charge on the Azure, Charge on the Azure

dawns of ample Sky. See, fee, fee, fee, fee, fee, fee, fee, fee, fee, fee, fee, fee, fee, fee, fee how th'im

—mortol spirits ru- - - - -n ; fee-fee, fee, fee, fee, fee, fee, fee, fee, fee, fee how th'im



—mortal spirits ru— n; pur—sue, pursue, pur—

—sue, pursue, pursue, pursue, pursue, pursue, pursue, Drive e'm o're the burning Zone,

drive 'em o're the burning Zone; fromthence come row— ling.

down, come row- - - - - ling down, and search the Globe below, with all the

gulphy Main, to find my lost, my wan— - - - - dring Sense, my wan—

—dring Sense a-gain. *Sbz.* By this disjointed matter that crowds thy Pc—ri—

---cranium, I nicely have found, that thy Brain is not found, and thou shalt be, and thou shalt be

*He.*  
my Companion, Come, come, come, come, come, come, let us plague the World then, I em—

brace the blest oc-casion; for by instinct I find, thou art one of the kind, thou art one of

the kind, that first brought in, that first brought in Daim—nation. **C H O R U S.**

## III.

*Sbc.* My Face has Heaven Incharnted,  
With all the Sky-born Fellows.  
*Fove* prefs'd to my Breast, and my Bosom he kiss'd,  
Which made old *Funo* jealous.

## IV.

*He.* I challeng'd Grizzly *Pluto*,  
But the God of Fire did shun me.  
Witty *Hermes* I drub'd, round the Pole with my Club,  
For breaking Jokes upon me.

## Chorus of both.

*Then Mad, very Mad, very Mad let us be,  
For Europe does now with our Frenzy agree,  
And all things in Nature are Mad too as we.*

## V.

*Sbc.* I found *Appollo* Singing,  
The tune my Rage Increases;

I made him so blind, with a look that was kind,  
That he broke his Lyre to pieces.

## VI.

*He.* I drank a Health to *Venus*,  
And the Mole on her white Shoulder.  
*Mars* stinch'd at the Glass, and I threw't in his Face,  
Was ever Heroe bolder?

## VII.

*Sbc.* 'Tis true, my dear *Alcides*,  
Things tend to dissolution,  
The Charms of a Crown, and the Crafts of the Gown,  
Have brought all to Confusion.

## VIII.

*He.* The haughty *French* begun it,  
The *English* Wits pursue it,

*Sbc.* The *German* and *Turk* still go on with the Work,  
*He.* And all in time will rue it.

Cho. *Then mad, very mad, &c.*

**C H O R U S.**



CHORUS.

Then Mad very Mad let us be, ve-ry Mad, very Mad let us be, very

Then Mad, very mad, very mad, very mad let us be, very

mad, very mad, very mad, very mad let us be, for Europe does now with our Frenzy a-gree; and

mad, very mad, very mad, very mad let us be, for Eurape does now with our Frenzy a-gree;

all things in Nature are mad, mad, mad, and all things in Nature are mad, mad, mad, are

and all things in Nature are mad, mad, mad, and all things in Nature are

mad, mad, mad, are mad, mad, mad, are mad too as we, are mad too as we.

mad, mad, mad, are mad, mad, mad, are mad too as we, are mad too as we.

A single SONG.

**L** Et the dreadfull Engines of e-ter-nal will, the Thun-  
 der Ro- - ar and crook- - ed Lightning kill, my Rage is  
 hot, is hot, is ho- - t as theirs, as fa- - - - tall too, and dares as horrid, and dares as  
 horrid, horrid ex- - e- cu- tion do: Or let the Frozen North its ran- -  
 - - - cour show, within my Breaft, far, far grea- - - - ter Tem- - pefts  
 grow; de- - pair's more cold, more co- - - ld than a - - - ll the winds can blow.



Can nothing, can no-thing warm me, can nothing, can no-thing warm me? yes,

yes yes, yes, *Lucinda's* Eyes ; yes, yes, yes, yes, yes, yes, *Lucinda's* Eyes ; yes, yes, yes, yes,

yes, *Lucinda's* Eyes ; there, there, there, there, there *Etna*, there, there, there, there *Ves-suvio*

lyes, to fur-nish Hell wih flames, that mount \_\_\_\_\_ ing, mounting reach the

Skyes ; Can nothing, can nothing warm me? can nothing, can no-thing

warm me? yes, yes, yes, yes, *Lucinda's* Eyes ; yes, yes, yes, yes, yes, yes, *Lucinda's* Eyes ; yes,

yes, yes, yes, yes, *Lucinda's Eyes.* Ye pow'rs I did but use her name, and see how all,

and see how all the Meteors flame, blew lighting flashes round the Court of *Sol,* and

now the Globe more feircely burns then once at *Phaeton's* fall. Ah! ———

ah! ——— where, where are now, where are now, where are

now those Flow—'ry Groves, where *Zephir's* fragrant Winds did play? ah! where are now, where are

now, where are now those flow—'ry Groves, where *Zephir's* fragrant Winds did play? where



guarded by a Troop of Love, the fair, the fair Lu--cin--da sleeping lay; there Sung the

Nightingale, and Lark; around us all was sweet and gay, we ne're grew fad till it grew dark, nor

nothing fear'd but short-ning day. I glow, I glow, I glow, but 'tis with hate

why must I burn, why must I burn, why, why must I burn for this in--grate? why, why must I

burn for this in--grate? Cool, coo--l it then, coo--l it then, and rail, since nothing no--

—thing will prevail. When a Woman Love pretends, 'tis but till she gains her ends, and for

Better, and for Worfe, is for Marrow of the Purfe, where the Jilts you o're, and o're, proves a

Slattern or a Whore; this hour will teize, will teize and vex, will teize, will teize and vex,

and will Cuckold ye the next; they were all contriv'd in spight, to tor-ment us, not de-

light, but to Scold, to Scold, and Scratch, and Bire, and not one of them proves right; but all,

all are Witches by this light; And so I fair-ly bid 'em, and the World good

night, good night, good night, good night, good night, good night.



A single SONG.

high on a Throne, high on a Throne, of glit- - - - - rias O're,

ex-alt-ed, ex-alt-ed by all-migh-ty Fate, out shin-ing the bright Gem, the

were; the gracious, the gracious Glo. - - - - - ri-a-na fate; the

gracious, the gracious Glo - - - - - ri-a-na fate;

The daz-ling beams of Ma-jesty too fierce, too fierce for mortal Eyes to

see, She Veild, and with a smi-ling brow, they, they taught, the

ad--mir-ing World below, with a smi—ling brow, they, they taught the ad—

mi — ring World below; Since vertue is the chief——-est good, gay pow'r should

only, only be her drefs, that often taints the purest blood, free Conscience is a fo—-lid peace.

Glo—ry is but a flat'ring dream of wealth, that is not, tho' it

seems; false Vision whose vain joys do make poor Mortals poor—er when they wake.

The fawning crowd of Slaves that bow, with praise cou'd ne're my Sence controul, vast



Pyramids of state seem low, so much above it fits my soul; vast Pyramids of state, vast

Pyramids of state seems low, so much a--bove it fits my soul.

CHORUS.

She spake whilst Gods un--see --- n that stood, ad--miring one so great, so

She spake whilst God --- s un--seen that stood, ad--miring one so Great, so

grea- - - - -t so good; flew straight to Heav'n, flew straight to

grea- - - - -t so good; flew straight to Heav'n,

heav'n, and all a-long, all a-long, all a-long, all a-long, bright Glori-a-na, bright Glori-

flew straight to heav'n, and all a-long, all a-long, all a-long, and all a-long, all a-

—a—na, *bright* Glori—a--na, *bright* Glori--a--na was their Song; and all along, all a—

—long, all along, all along, all a—long, *bright* Glori—a--na, *bright* Glori—a--na, *bright* Glori—

6

—long, all a long, all a-long, Glori—a--na, *bright* Glori-a-na was their Song, all a—long, all a—

a--na, *bright* Glori-a--na, *bright* Glori-a--na, *bright* Glori—a--na was their song, all a—

—long, all, all along, all a—long, *bright* Glori—a—na, *bright* Glori—a—na

—long, all a—long, all, all a-long, all a--long, *bright* Glori—a—na was

4 3

was their Song.

—s their Song.



A single SONG. in King Arthur

Call, I call, I call you all to *Woodens* Hall, your Temples roun-

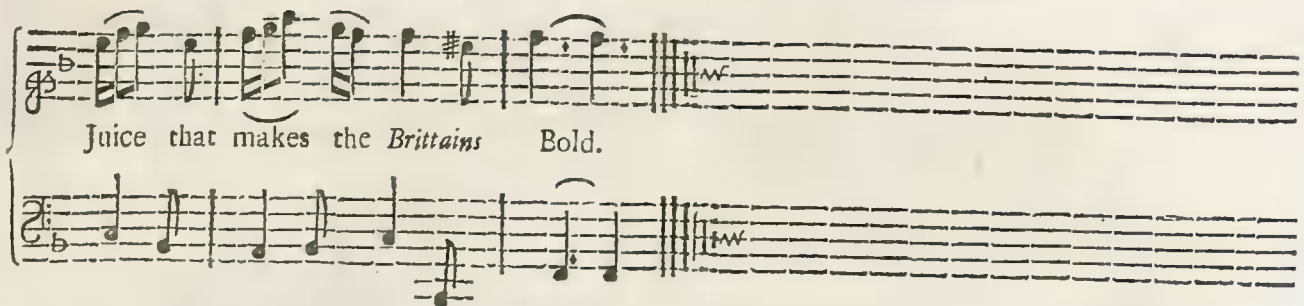
- d, with loy bound, and Goblets Crown'd ; and plenteous, plenteous Bowls, and plenteous, plenteous

Bowls of Burnish'd Gold ; where we shall Laugh and Dance and Quaff, where we shall Laugh and

Dance and Quaff, the Juice that makes the *Britains* Bold, the Juice that makes the *Britains*

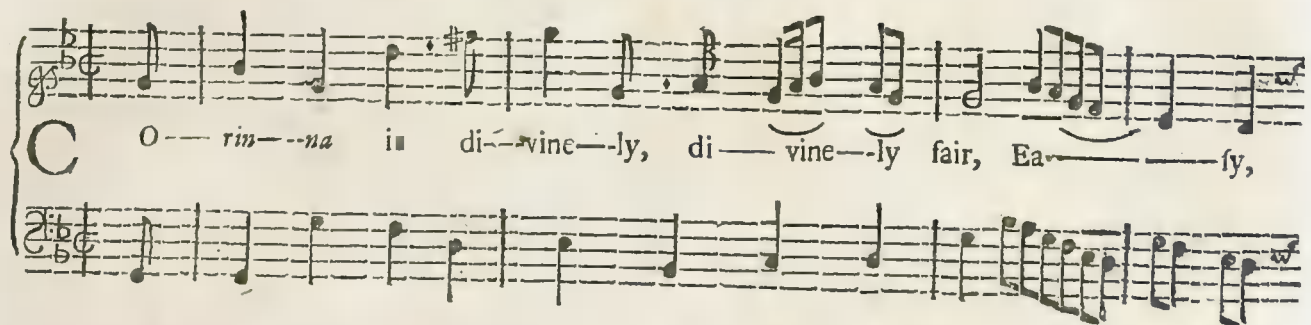
Bold ; Where we shall Laugh and Dance, where we shall Laugh and Dance and

Quaff, the Juice that makes, the Juice that makes the *Britains* bold, the Juice that makes, the

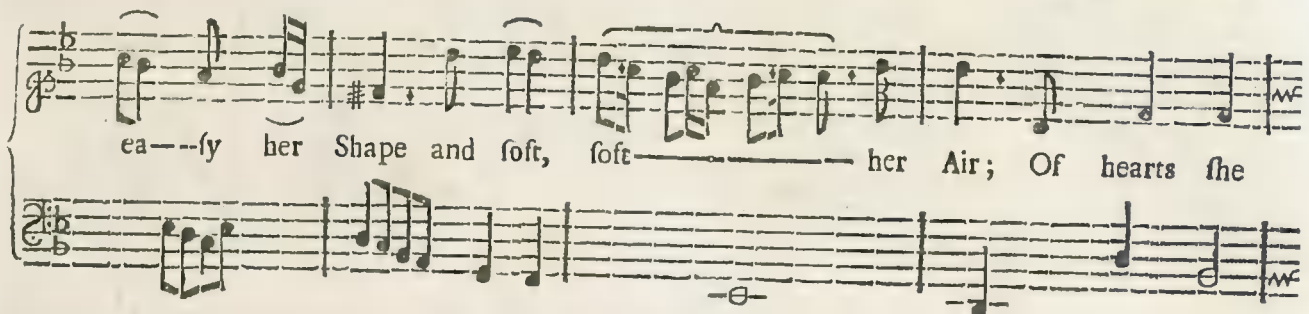


Juice that makes the *Britains* Bold.

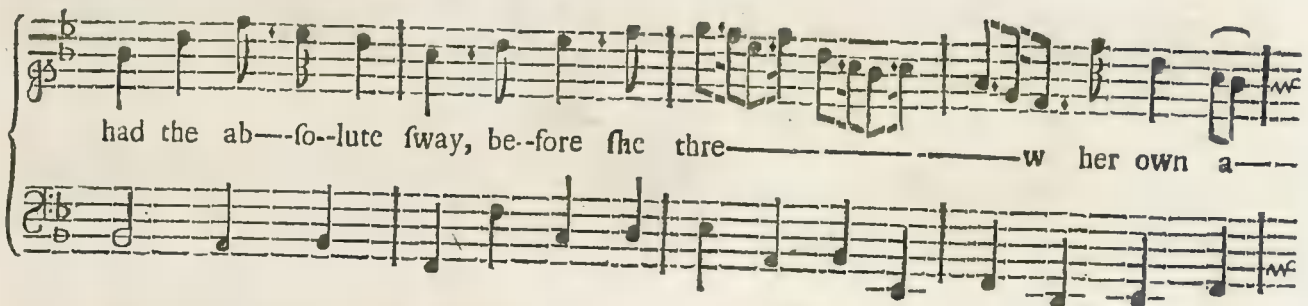
## A single SONG.



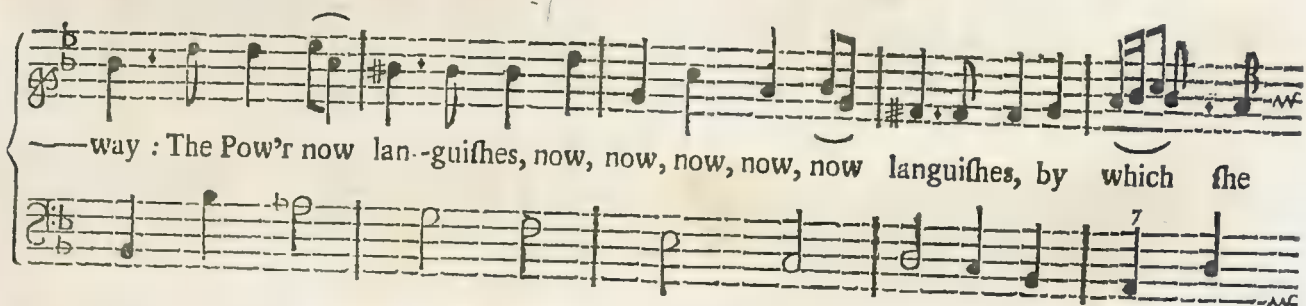
O--rin--na in di--vine--ly, di--vine--ly fair, Ea--fy,



ea--fy her Shape and soft, soft-- her Air; Of hearts she



had the ab--so--lute sway, be--fore she thre--w her own a--



--way : The Pow'r now lan--guishes, now, now, now, now, now languishes, by which she



charm'd; Her Beauty ful--ly'd, her Beauty ful--ly'd, and her Eyes, her Eyes disarm'd:



Like Na—ture, she is apt to waft, her Trea—sure

where 'tis va—lu'd least: So Pea—sants fur—feit where it

grows, on Fruit the Ea—stern Sun be—stows; but all, all, all,

all, all, all, all, all, all the De—li—ca—cy fa—

des be—fore, it can thro' O—ceans reach our di—stant,

di—stant, di—stant Shore.

A single S O N G, in the *Libertine*.

Nymphs and Shepherds come a---way, come a---way ; Nymphs and Shepherds come a---

---way, come a---way, come, come, come, come a---way ; In the Groves, in the

Groves let's sport and play, let's sport and play, let's sport and play ; For

this, this is *Floras* Ho---ly---day, this is *Floras* Ho---ly---day, this is

*Floras* Ho---ly---day ; Sacred to ea-----fe and

hap---py Love, to Dancing, to Mu-----fick, to Dancing, to



Mu---sick and to Po---etry : Your Flocks may

now, now, now, now, now, now, now, now, now, now, fe---cure---ly rove ;

whilst you ex---pres, whilst you ex---pres

s your Jol---li---ty. Nymphs and Shepherds

come a--way, come a--way, Nymphs and Shepherds come a--way, come a--

---way, come, come, come, come, a--way.

A Two Part SONG. in King Arthur

SYMPHONY.

The first system of the symphony consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a variety of note values, including eighth and sixteenth notes, with some slurs and dynamic markings like 'w' and 'f'.

The second system continues the symphony with three staves. It maintains the same key signature and time signature. The notation includes various rhythmic patterns and dynamic markings such as 'p' and 'f'.

The third system continues the symphony with three staves. The notation includes various rhythmic patterns and dynamic markings such as 'p' and 'f'.

The vocal parts of the song are written on three staves. The lyrics are: "Shepherd, Shepherd, leave decoying, Pipes are sweet as Summers day, but a little af-ter Toying,". The notation includes various note values and dynamic markings like 'w' and 'f'.



Women have the Shot to Pay; here are Marriage Vows for fight-ing, let their

Women have the Shot to Pay; here are Marriage Vows for fight-ing, let their

Marks that can-not Write; af-ter that with-out re-pine-ing, play and wel-come

Marks that can-not Write; af-ter that with-out re-pine-ing, play and wel-come

Day and Night, play and wel-come, play and wel-come, pla

Day and Night, wel-come, play and wel-come, pla

y and wel-come Day and Night.

y and wel-come Day and Night.

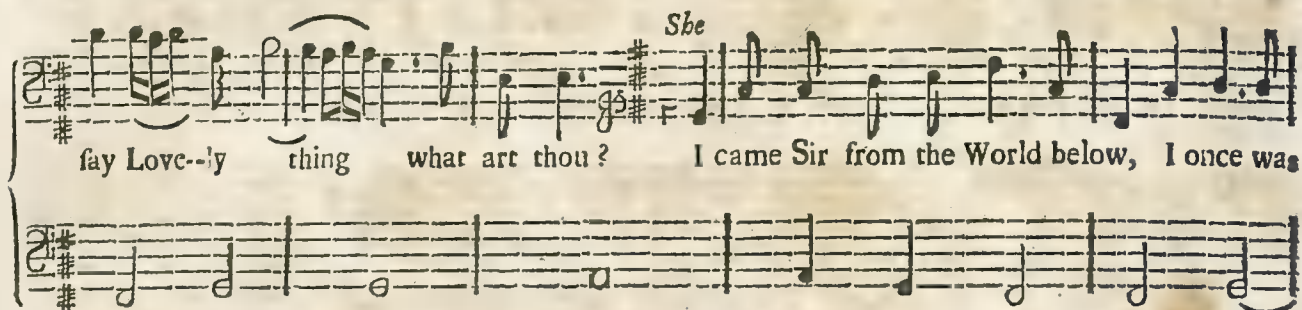
## A DIALOGUE.

*He.*



I N all our *Cimbias* thi—ning Sphear, methinks the fairest Face is here;

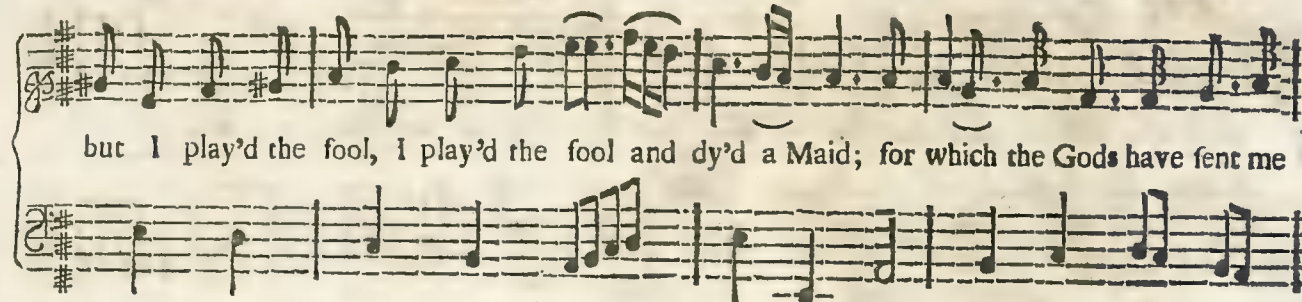
*Sbe*



fay Love-ly thing what art thou? I came Sir from the World below, I once was

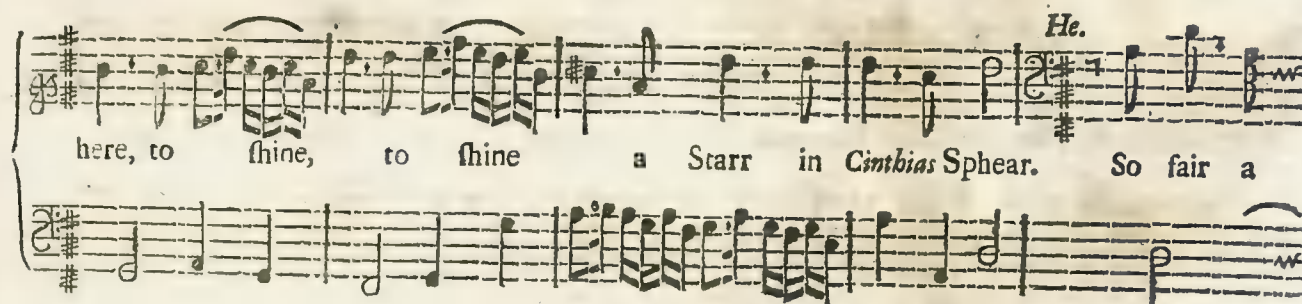


mortall flesh and blood, and scarce my Beauty's bloom display'd, I dropt a tender Virgin,



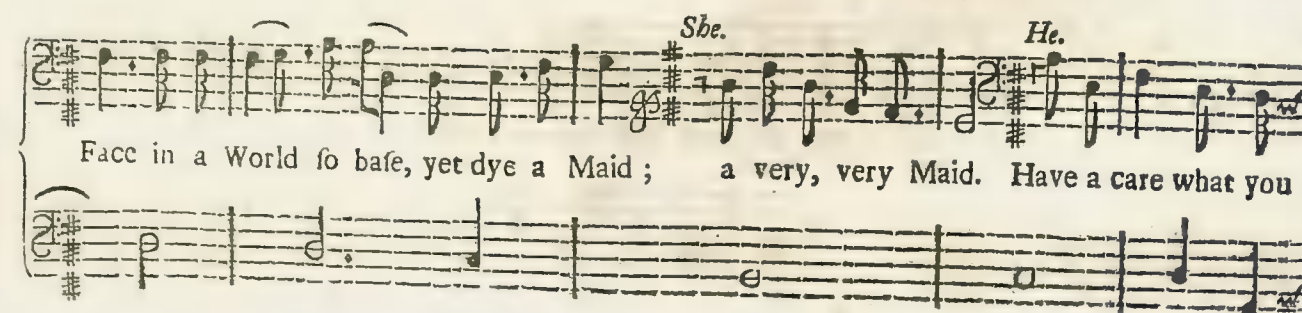
but I play'd the fool, I play'd the fool and dy'd a Maid; for which the Gods have sent me

*He.*



here, to shine, to shine a Starr in *Cimbias* Sphear. So fair a

*Sbe.* *He.*



Face in a World so base, yet dye a Maid; a very, very Maid. Have a care what you





Maid; and keep your Virgin Innocence, and keep your Virgin Innocence, un-shaken;

*She.* I fear, I fear you are mistaken. *He.* How not dye a Maid, *She.* no no not I, *He.* not

*She.* dye a Maid, not dye a Maid, and Ple tell you, tell you why? these Eyes I'm sure were for

Love delign'd, and these Charms they were lent me to blefs, to blefs Mankind; these

Charms they were lent me to blefs, to blefs Mankind, to blefs, to blefs Mankind; then

shall I dye a Maid, then shall I dye a Maid,

no, no, no, no, no, no, no, no, no, no,



Then shall I dye a Maid ; no, no, no, no, no, no, no, no, no, no, no,  
 no, Then will you dye a Maid ; no, no, no, no, no, no, I

no, I hope I have more witt, more witt then so, I hope I have, I'm  
 hope you have, I hope you have more witt, more witt then so, I hope you have, I hope you have, I

sure I have, I'm sure I have, I have more witt then so ; I'm sure I  
 hope you have, I hope you have, you have more witt then so ; I hope you have, I hope you

have, I'm sure I have, I'm sure I have, I have more witt then so.  
 have, I hope you have, I hope you have, you have more witt then so.

## A Two Part SONG.

W Hile Bolts and Barrs my day controul, while Bolts and Barrs my day controul ; I keep the

While Bolts and Barrs my day controul, while Bolts and Barrs my day con-

freedom of my Soul, I keep the freedom of my Soul ; and tho' a Dungeon

--troul ; I keep the freedom, I keep the freedom of my Soul, and tho' a Dungeon Dark

Dark and Deep, in an—guish shou'd my Carcass keep, my Mind wou'd be no Pris'ner

and Deep, in anguish shou'd my Carcass keep ; my Mind wou'd be no

there, my Mind wou'd be no Pris'ner, be no Pris'ner there, but rove and wander, but

Pris'ner there, my Mind wou'd be, wou'd be no Pris'ner there ; but rov



rov ————— e and wander, wander ev'ry where; shou'd mount for Blessings from a—  
 ——— e but rov ————— e and wan ——— der ev'ry where; shou'd mount for Blessings

—bove, for him I serve, shou'd mount for Blessings, for him I serve, and her I  
 from above, for him I serve, shou'd mount for Blessings, for him I serve, and her I

Love, with Rocks and Shores the Seas confin'd; but who, but who can Barr the freeborn Mind, but who  
 Love, with Rocks and Shores the Seas confin'd; but who, but who can Barr the freeborn Mind, but

but who can Barr the freeborn Mind, but who, but who can Barr, can Barr the freeborn Mind.  
 who, but who, but who can Barr the freeborn Mind, but who can Barr the freeborn Mind.

A single S O N G, in the *Libertine*.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The music includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff continues the melody with a treble clef. The third staff continues with a treble clef. The fourth staff continues with a bass clef.

I N these delightful pleasant Groves, in these delightful pleasant Groves, let us Celebrate, let us

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The music includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff continues the melody with a treble clef. The third staff continues with a treble clef. The fourth staff continues with a bass clef.

Celebrate, let us Celebrate our happy, happy Love; in these delightful pleasant Groves, in

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The music includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff continues the melody with a treble clef. The third staff continues with a treble clef. The fourth staff continues with a bass clef.

these delightful pleasant Groves, let us Celebrate, let us Celebrate, let us Celebrate our happy,



happy Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and Dance, Dance and Laugh, Laugh,

Laugh ————— h Laugh and Sing; thus, thus, thus ev'ry happy, happy living thing,

Re ————— vel in the cheerful Spring; Re ————— vel in the cheerful Spring,

## A single SONG with a Trumpet.

**W**hile for a righteous Cause he Armes—s,

while for a righteous Cause he Armes—

—s, he Armes—s, he Armes, the wond'rous, wond'rous Hero, the

wond'rous, wond'rous, wond'rous Hero scapes from Death, in thousand,



thousand, thousand, thousand, thousand, shapes ; from Death in thousand, thousand, thousand

shapes, in thousand, thousand, thousand shapes, still safe, still safe, still formost, in A-lar

still formost in Alarm

still safe, still safe, still formost in A-larm

s, still formost in A-larms: Let guilty, let guilty

Monarchs shun the Feild; let guil-ty, let guil-ty Monarchs shun the Feild;

the active, part, the active part, the active, the active

part, the active, the active part to others yeild; in Per-son Tri-



---umph but by Praxy fight ;

in Per--fon Tri---umph but by Proxy fight ;

the pious Prince alone, the pious Prince alone, a—

---lone, alone, alone, alone can dangers flight. While for a Righteous, &c.

The same again, and end with first Strain.

*S f f*

A single SONG.

SYMPHONY. for FLUTES.

The first system of musical notation for the flute symphony consists of three staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of musical notation for the flute symphony consists of three staves, continuing the musical piece from the first system. It features similar rhythmic patterns and melodic lines across the three staves.

The third system of musical notation for the flute symphony consists of four staves. The notation continues across these staves, maintaining the established musical style and key signature.

**R** E—turn fond Mufe,                      Return fond Mufe, the thoughts of War, on this Aspicious

The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: "E—turn fond Mufe,                      Return fond Mufe, the thoughts of War, on this Aspicious". The music consists of a simple melodic line with some rests.

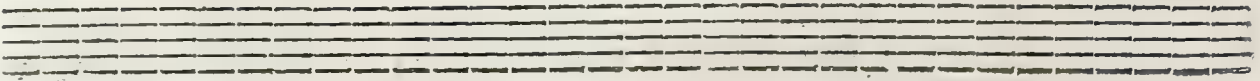
A set of empty musical staves at the bottom of the page, consisting of five staves.



day, for-bear, for-bear, for-bear; Re-turn fond Muse, re--



-turn fond Muse, the thoughts of War, on this Auspicious day, forbear, forbear,



forbear, when Britain shou'd her Jo ————— y pro-

This system contains five staves of music. The top four staves are grouped together with a brace on the left. The first staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment for the right and left hands, respectively, in G major. The fourth staff is a more complex piano accompaniment with sixteenth-note patterns. The fifth staff is a bass line in G major. The lyrics 'forbear, when Britain shou'd her Jo' are written below the vocal line, followed by a long dash and 'y pro-'.

A single empty musical staff with a treble clef and a key signature of one flat.

-claim, when Britain shou'd her Jo —————

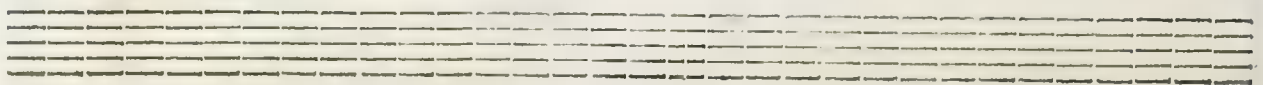
This system contains five staves of music. The top four staves are grouped together with a brace on the left. The first staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment for the right and left hands, respectively, in G major. The fourth staff is a more complex piano accompaniment with sixteenth-note patterns. The fifth staff is a bass line in G major. The lyrics '-claim, when Britain shou'd her Jo' are written below the vocal line, followed by a long dash.

A single empty musical staff with a treble clef and a key signature of one flat.



—y proclaim; and to disarm approaching harm,

6



and to disarm, and to disarm ap—proaching harm.

End this Verse with the Symphony.



A Two Part SONG

Soun—d the Trumper,

Soun—d the

found the Trumper, found, found, found the Trumper till a—roun—d,

Trumper, found the Trumper, found, found, found the Trumper till a—roun—d you make the

you make the lifting Shores re-boun—d ; the

lifting Shores re-boun—d ; you make the lifting Shores re-boun—d, rebound, the

lifting Shoars rebound, bound. On the

lifting Shoars rebound, bound. On the spright—ly Hautboy, the



spright—ly Hautboy, the spright—ly Hautboy Play, all the Instruments of Joy ;  
 sprightly Hautboy Play, the spright—ly sprightly Hautboy Play ; all the Instruments of

all, all, all, all the Instruments of Joy, of Joy, that skillful Numbers can impoly, to  
 Joy ; all, all, all, all the Instruments of Joy, of Joy, that skillful Numbers can impoly, to

Celebrate, to Cele—brate the Glorys of this Day, the Glo—rys, the Glo—  
 Celebrate, to Cele—brate the Glorys of this Day, the Glo—rys, the

rys of this Day.  
 Glo—rys of this Day.

SYMPHONY for HAUT-BOYS.

The image displays a handwritten musical score for a symphony for haut-boys. The score is organized into six systems, each consisting of three staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The key signature is one flat (B-flat), and the time signature is 3/4. The first system includes a treble clef and a common time signature. The second system includes a treble clef and a common time signature. The third system includes a treble clef and a common time signature. The fourth system includes a treble clef and a common time signature. The fifth system includes a treble clef and a common time signature. The sixth system includes a treble clef and a common time signature. The score concludes with a double bar line and a fermata.



A single SONG. in King Arthur.

**T** Hou Turn't this World, this World be—low, the Sphears a--bove, the

Sphear—s a—bove; who in the Heav'n—ly roun—d, to their

own Musick mo—ve, to their own Musick move;

who in the Heav'n—ly rou—nd, to their own Musick

mo—ve, to their

own Musick move.

A Three Part SONG.

SYMPHONY for HAUT-BOYS.

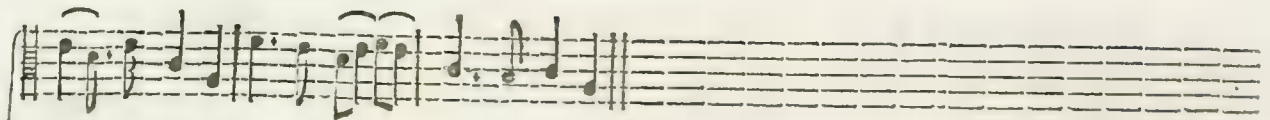
The first system of the symphony consists of three staves. The top staff is in G-clef, the middle in C-clef, and the bottom in F-clef. The time signature is 2/4. The music is written in a key with one sharp (F#). The first staff begins with a treble clef and a 2/4 time signature, followed by a series of eighth and sixteenth notes. The second and third staves follow a similar rhythmic pattern, with the third staff ending with a fermata.

The second system of the symphony consists of three staves. The top staff is in G-clef, the middle in C-clef, and the bottom in F-clef. The time signature is 2/4. The music continues from the first system, with the third staff ending with a fermata.

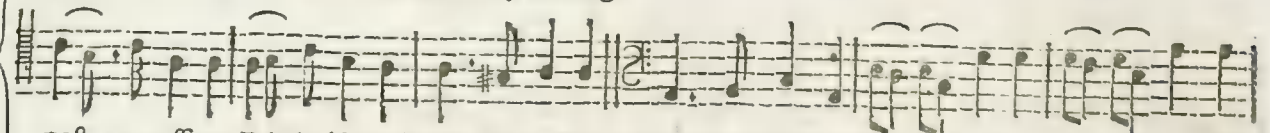
The third system of the symphony consists of three staves with lyrics. The top staff is in G-clef, the middle in C-clef, and the bottom in F-clef. The time signature is 2/4. The lyrics are: "Happy, happy, happy Realm, happy, happy, happy Realm, beyond expressing, such, such, such, Happy, happy, happy Realm, happy, happy, happy Realm, beyond expressing, such, such, such, Happy, happy, happy Realm, happy, happy, happy Realm, beyond expressing, such, such, such,"

The fourth system of the symphony consists of three staves with lyrics. The top staff is in G-clef, the middle in C-clef, and the bottom in F-clef. The time signature is 2/4. The lyrics are: "such a Royal Pair, such, such, such a Royal Pair possessing, happy, happy, past expressing, past, past, such a Royal Pair, such, such, such a Royal Pair possessing, happy, happy, past expressing, past, past, such a Royal Pair, such, such, such a Royal Pair possessing, happy, happy, past expressing, past, past,"

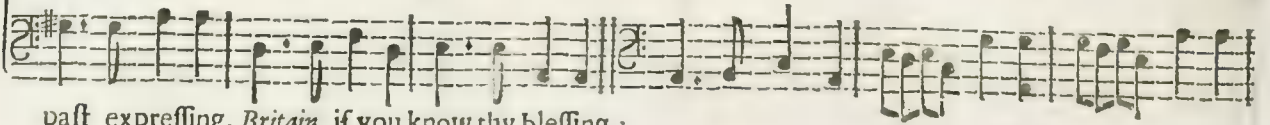




past expressing, *Britain* if you know thy blessing :



past expressing, *Britain*, if you know thy blessing : Homebred faction ne'er alarm thee, ne'er alarm thee,



past expressing, *Britain*, if you know thy blessing :



ne'er a-lar- m thee, other mischiefs cannot harm thee. Happy, &c.

Then Three Parts  
again as before.



Happy, &c.



*Cæsar*, *Cæsar* bears thy toy- les, thy toyles of War, ;



*Ma-ri--a* thy Do-

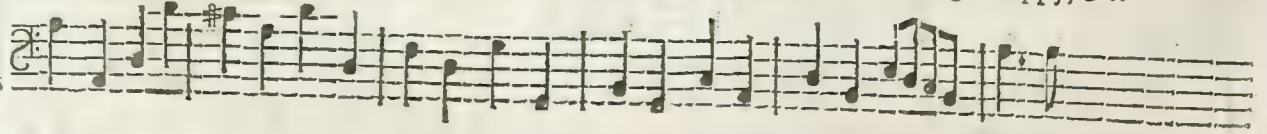


End with the  
First Strain.

theirs the trouble, theirs the trouble. Happy, &c.



—mestick care, thine the blessing, thine the blessing. Happy, &c.



Happy, &c.

A SONG with *Violins*, taken from, *A St. Cælia Musick.*

**T** He Ai—ry, Ai—ry *Vi-o-lin*, the Ai—ry,

Ai—ry *Vi-o-lin*; and Lof—ty *Violl* quit the feild; in vain they tune their

spea—ing Strings, in vain they Tune their spea—ing Strings, to court the cruel Fair; to



court the cruel Fair, or praise victo—rious Kings :

Whilst all thy Consecrated Lays, whilst all thy Consecrated

Lays, are to more no—ble, no—ble uses bent, and ev'ry grateful Note to Heaven re—

—pay's, the melody, the melody, the melody it lent; and ev'—ry grateful

Note to Heav'n re—pays, the me—lo—dy, the me—lo—dy, the me—lo—dy it lent.



A Two Part SONG.

**G** O tell *A-mynto*, gen—tle Swain, go tell *A-mynto* gen—tle Swain, I wou'd not  
 Go tell *A-mynto* gen—tle Swain, go tell *A-mynto* gen—

dye; Go tell *A-mynto* gen- - - - -tle Swain, I wou'd not dye nor  
 —tle Swain, I wou'd not dye, I wou'd not dye nor dare, nor

dare complain; thy Tune—ful Voice with Numbers joyn, thy Voice will more pre—  
 dare complain; thy Tune—ful Voice with Numbers joyn, thy Voice will more pre—

—vail than mine, for Souls opprest and dumb with Grief, for Souls opprest and dumb with  
 —vail than mine; for Souls op—prest and dumb with Grief, the Gods or—

Grief, the Gods or—dain this kind Re—lief; that Musick shou'd in sounds con—

—dain'd, the Gods or—dain'd this kind Re—lief; that Musick shou'd in found—

—vey, what dy—ing Lovers dare not say, what dy—ing Lovers, dy—ing Lovers

—s convey, what dy—ing Lovers, what dy—ing Lovers, dy—ing, dy—ing Lovers

dare not say. A Sigh or Tear per—haps she'l give, a Sigh or Tear per—haps she'l

dare not say. But Love on Pity cannot live, a Sigh or Tear per—

give, but Love on Pity cannot live; a Sigh or Tear, per—haps she'l give,

—haps she'l give, a Sigh or Tear, per—haps she'l give, but Love on Pity cannot



but Love on Pi-ty cannot live, Love on Pi — ty cannot live; tell her that Hearts for Harts were made, &

live, but Love on Pi — ty can-not, cannot live, tell her that Hearts for Harts were made, &

Love with Love is only Paid; tell her my Pains so fast increase, that soon, that soo—

Love with Love is on-ly, only Paid; tell her my Pains so fast, my Pains so

—n it will be past, it will be past redress; for the wretch that speechless lies, for the

fast increase, that soon it will, it will be past re—dress; for the wretch that speechless

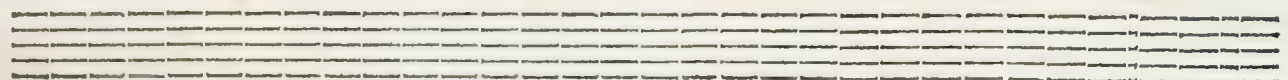
wretch that speechless lyes, attends but Death, attends but Death to close his Eyes.

lyes, for the wretch that speechless lyes, attends but Death to close; to close his Eyes.

A Verse out of a Yorkshire Song, for two Voices and two Trumpets.

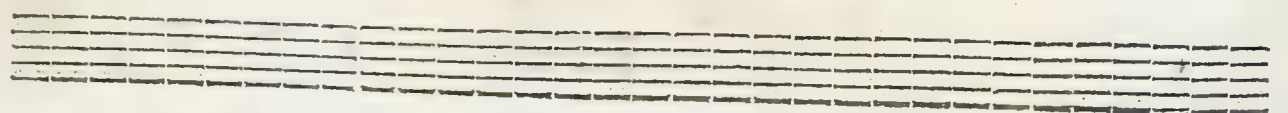
And now, now the renown'd, the renown'd *Nassaw* ; the renown'd, the . renown'd, the re—

And now when the renown'd, the renown'd *Nassaw*, the renown'd, the re—



-nown'd, the renown'd, the renown—'d *Nassaw* ; come to re—

-nown'd, the renown'd *Nassaw*, the re--nown—'d *Nassaw* ; came to restore our Liber—





—fore our Liberty, our Liberty, our Li—ber—ty and Law ; and  
 —ty, our Liberty, our Liberty, our Li—ber—ty and Law ;

now when the renown'd, the renown'd Nassaw the renown—  
 and now when the renown'd, the renown'd Nassaw, the renown—

—d Nassaw ; came to re—store our Liberty, our Liberty, our Li—  
 —d Nassaw; came to restore our Li—ber—ty, our Li—ber—ty, our Li—ber—ty, our Li—

—ber-ty and Law; came to re-store our Liberty, our Liberty, our Li—  
 —ber-ty and Law; came to restore our Li-ber-ty, our Li-ber-ty, our Liberty, our Li—

—ber-ty and Law : The work so well perform'd and  
 —ber-ty and Law : The work so well perform'd and done,

done, so well perform'd and done; the work so well perform'd and  
 so well perform'd and done; the work so well perform'd and done;



done, they were the first, the first begun, they were the first, the first begun, they were the

they were the first, the first be--gun; they were the first, the first be--

first, the first, they were the first be--gun, they, they, they, they were the first, they were the

--gun, they were the first, the first be--gun, they, they, they, they were the first, they were the

first, the fir-----ft begun, they were the first, th-----e first begun.

first, the fir-----ft begun, they were the first, th-----e first begun.

A Two Part SONG out of the same Piece.

**T** Hey did no storm — — — s nor threatnings fear, nor threatnings fear, of  
 They did no storm — — — s nor threatning fear; nor threatning

thun — — — der in the grumbling, grumbling, grumbling, in the grumbling, grumbling Air;  
 fear, of thun — — — der in the grumbling, grumbling, grumbling,  $\text{||:}$  Air; nor any

nor any Revolutions near, nor a — ny Re — — — volutions  
 Revolutions near, nor any Revolutions near, nor any Revolutions, any Revolutions,

near. They did no: near the no — ble, no — — — ble work, large hopes, large  
 near, near. The no — — — ble work, large hopes, large



hopes of freedom, freedom, large hopes of freedom hold; freedom in—

hopes of freedom, freedom, freedom, large hopes of freedom hold, freedom inspir'd their minds,

—spir'd, in-spir'd their minds, and made 'em bold, and gave 'em English Hearts like those of

freedom inspir'd their minds, and made 'em bold, and gave 'em English Hearts like those of

Old; to welcome; welcome; welcome, welcome, welcome our Re—deemer, when he

Old; to welcome; welcome, welcome, welcome our Re-deemer, when he

came, whose virtue, whose virtue and whose Fame made our long smother'd Jo—

came, whose virtue, whose virtue and whose Fame, made our long

*Soft.* *Loud.*

—y, our long smother'd joy, burft in—  
 smother'd joy, our long smother'd joy, burft in—

—to a brighter flame.  
 —to a brighter flame.

## A single Verse out of the same Piece.

**S**ound Trumpet Sound, beat ev'ry Drum, till it be known to Christendom; Sound Trumpet

Sound, beat ev'ry Drum, till it be known to Christendom; this is the Knell,

this is the Knell of fallen Rome.



A single SONG.

The Sparrow and the gen- - - - - tle

Dove, Sacrifice's fit for Love, Roses sweet, and Mirtle bring, Beautys of the Blooming Spring, into

Sacred Garlands twine, to offer up to Venus shrine: That the pleasure

they posses, that the pleasure they posses, may still increase, may still increase and still be fresh,

and by a more, by a more ex- - - - - alt- - - - - ed love, each happy hour to come improve; each hap- - -

py hour, each hap- - - - - py hour to come improve.

A a a a

## A single SONG,

With him he brings the

Partner of his Throne, that Brighter Jewel, that Brighter Jewel than a Crown; in whom does

Triumph each commanding Grace, an Angels meen, and

matchless Face: There Beauty its whole Ar-till-le-ry tries, whilst he who e-ver,

e-ver kept the Feild, gladly submits, is proud to yeild, and fall the

Captive of her Conq'uring Eyes.



The Frost Scene in the Third Act of *King Arthur*.

The first system of musical notation consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are piano accompaniment for the right and left hands, respectively, in treble clef. The bottom staff is a bass line in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings.

The second system of musical notation consists of four staves, continuing the composition from the first system. It maintains the same instrumental and vocal parts. The vocal line continues with similar rhythmic patterns and includes some rests. The piano accompaniment and bass line provide a steady accompaniment.

The third system of musical notation consists of four staves, concluding the scene. The vocal line ends with a final note and a double bar line. The piano accompaniment and bass line also conclude with a double bar line. The overall structure is consistent with the previous systems.

Cupid.

What ho! what ho! thou Genius of this *Isle*, what ho! what ho!

what ho! ly't thou a sleep beneath those Hills of Snow; what ho! what ho! what ho! stretch out thy

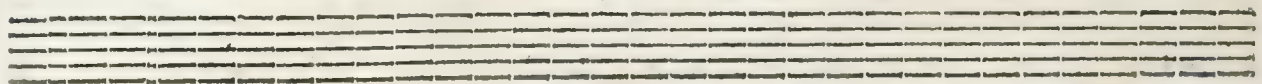
la-zy Limbs, awake, awake, awake, and Winter from thy Fur-ry Mantle

shake; awake, a-wake, and Winter from thy Fur-ry Mantle shake.

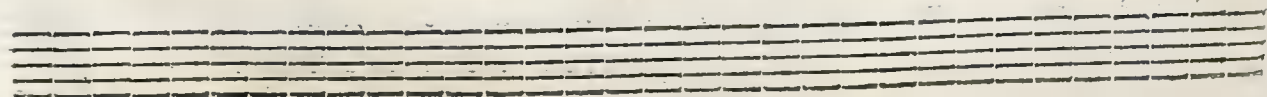
*Prelude while Cold Genius arises.*



W Hat Pow'r art thou? who from be—low, hast



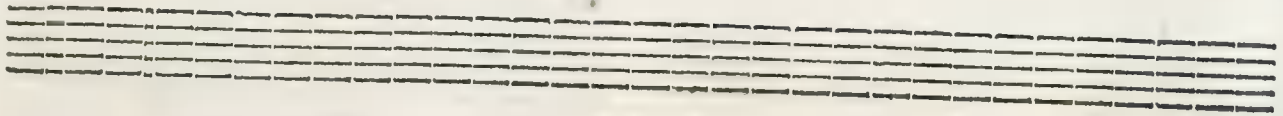
made me rise unwillingly and flow, from Beds of e—ver—last—ing



Snow ; see'st thou not how stiff, how stiff and

7<sup>b6</sup> 7<sup>5</sup> 5<sup>7</sup> 4<sup>3</sup># #<sup>3</sup> b<sup>6</sup>

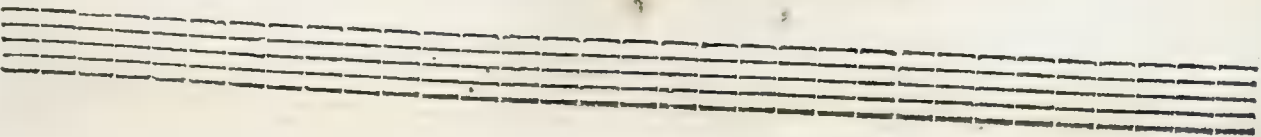
Detailed description: This system contains five staves of music. The top staff is a vocal line in G major (one sharp) with a treble clef. The second and third staves are for a keyboard accompaniment, with the third staff in the bass clef. The fourth staff is a second vocal line in G major with a bass clef. The fifth staff is a keyboard accompaniment in G major with a bass clef. The lyrics 'Snow ; see'st thou not how stiff, how stiff and' are written below the fourth staff. There are various musical notations such as accidentals, slurs, and dynamic markings throughout the system.



wondrous cold, farr, farr un—fit to bear the bit—ter cold ;

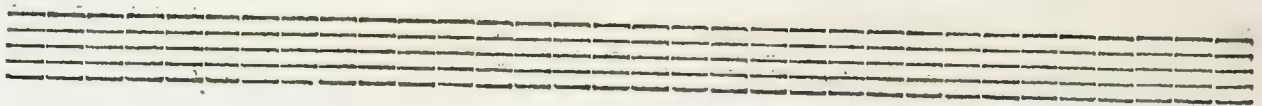
#<sup>3</sup> # b<sup>3</sup>

Detailed description: This system contains five staves of music. The top staff is a vocal line in G major with a treble clef. The second and third staves are for a keyboard accompaniment, with the third staff in the bass clef. The fourth staff is a second vocal line in G major with a bass clef. The fifth staff is a keyboard accompaniment in G major with a bass clef. The lyrics 'wondrous cold, farr, farr un—fit to bear the bit—ter cold ;' are written below the fourth staff. There are various musical notations such as accidentals, slurs, and dynamic markings throughout the system.

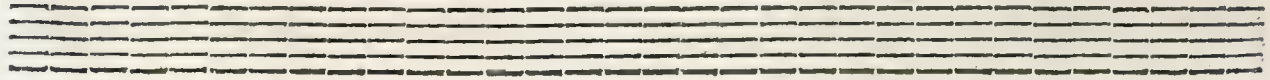


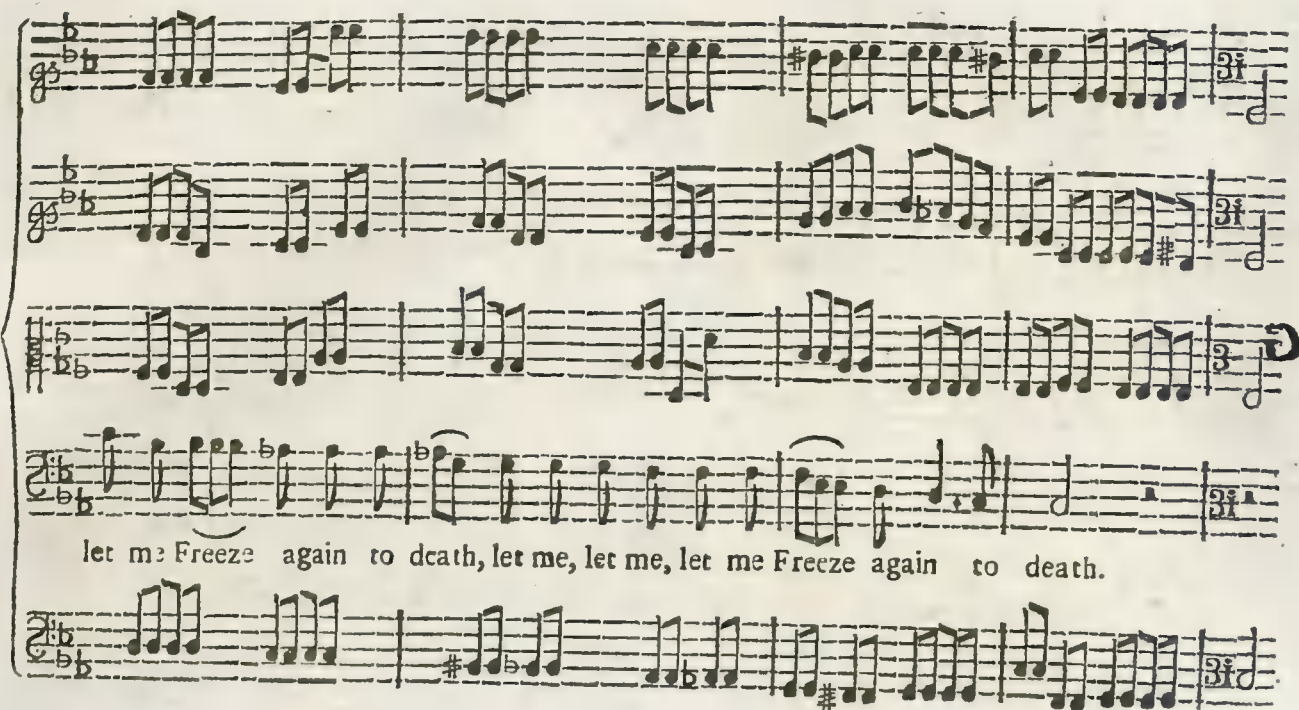


I can scarce-ly move, or draw my breath, can scarce-ly move or

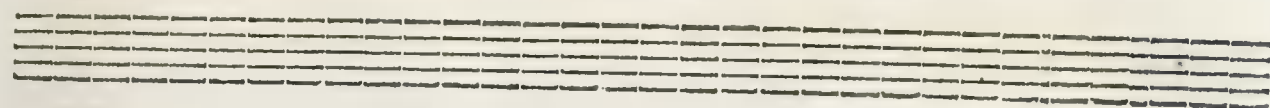


draw my breath; let me, let me, let me Freeze a--gain, to death

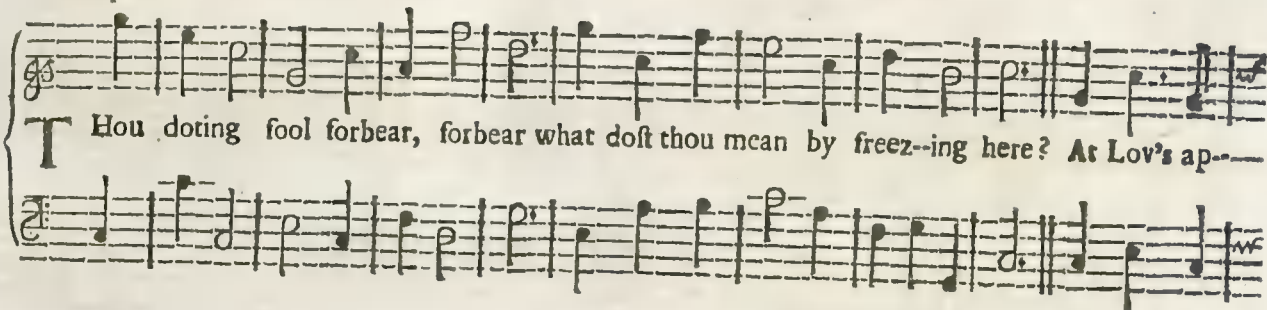




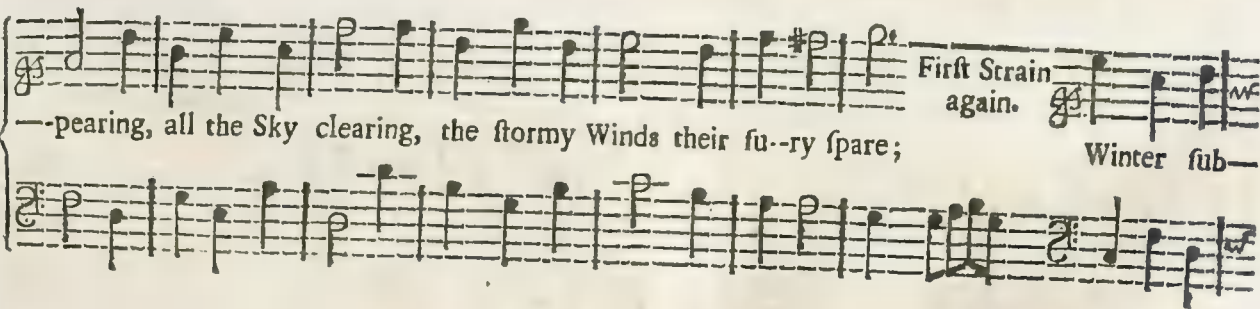
let me Freeze again to death, let me, let me, let me Freeze again to death.



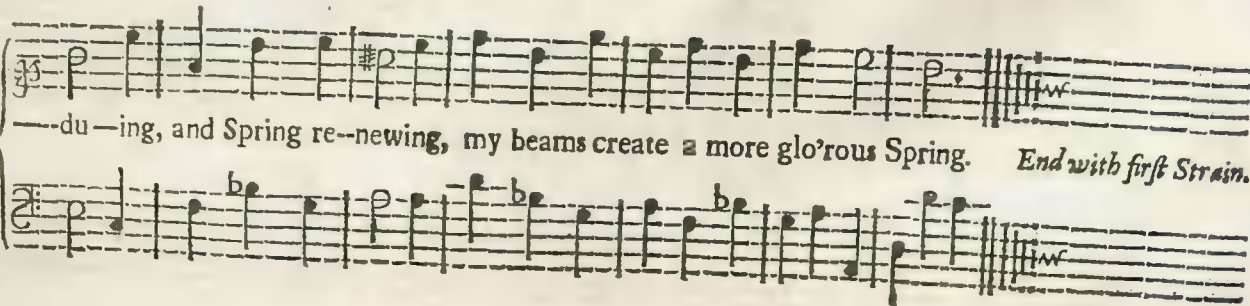
Cupid.



Thou doting fool forbear, forbear what dost thou mean by freez-ing here? At Lov's ap--



--pearing, all the Sky clearing, the stormy Winds their fu--ry spare; Winter sub--



--du--ing, and Spring re--newing, my beams create a more glo'rous Spring. End with first Strain.



**Genius**  
Great Love I know thee now, Eldest of the Gods art thou;

Heav'n and Earth by thee were made, Heav'n and Earth by thee were

made, Humane Nature is thy Creature, Humane Nature is thy

Creature, ev'ry where, ev'ry where, ev'ry where thou art, thou

art obey'd, ev'ry where, ev'ry where, ev'ry where thou art, thou art o—

—bey'd, ev'ry where thou art o—bey'd.



A SONG with *Instruments* out of the same Piece.

Hither this way, hither, this way, this way

Bend ; trust not, trust not, trust not the ma—li—cious Fiend, trust not the ma—licious

Fiend; hither this way, hither this way, this way bend, this way, hither this way, this way bend :

Those are false de--luding

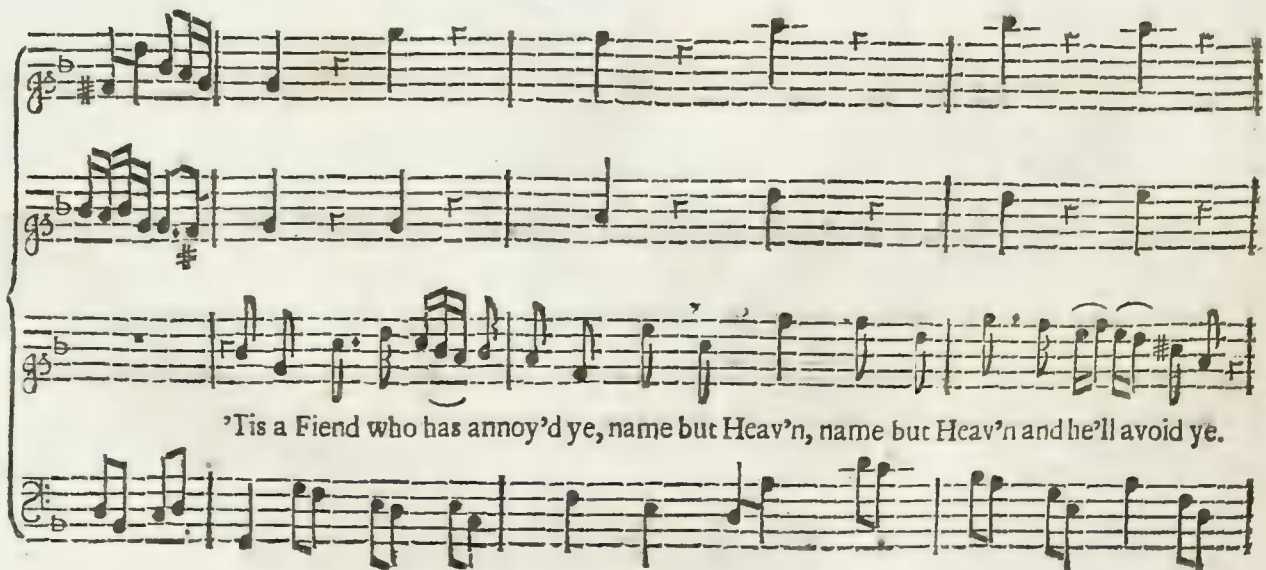
lights, wafted far and near by Sprights, trust'em not for they'l deceive ye, trust'em not for they'l de--

--ceive ye, and in Bogs and Marshes leave ye, and in Bogs and Marshes leave ye.



If you stop no longer thinking, dow

n you fall a Furlong Pinking;



'Tis a Fiend who has annoy'd ye, name but Heav'n, name but Heav'n and he'll avoid ye.

Hither this way, hither, this way, this way

Bend; trust not, trust not, trust not the ma—li—cious Fiend, trust not the ma—licious

Fiend; hither this way, hither this way, this way bend, this way, hither this way, this way bend.

F I N I S.



ORPHEUS BRITANNICUS.

A

COLLECTION

OF

The Choicest SONGS,

FOR

One, Two, and Three Voices,

COMPOS'D

By Mr. Henry Purcell.

TOGETHER.

With such Symphonies for *Violins* or *Flutes*,

As were by Him design'd for any of them:

AND

A *THROUGH-BASS* to each SONG.

Figur'd for the *Organ*, *Harpicord*, or *Theorbo-Lute*.

The Second BOOK, which renders the First Compleat.

The Second Edition with Additions.

— *Primo Avulso non deficit Alter  
Aureus, et simili frondescit Virga Metallo.*  
Virg. Lib. Æn. 6.

L O N D O N:

Printed by *William Pearson*, for *S. H.* Sold by *J. Young*, at the *Dolphin and Crown* in  
*St. Paul's Church-Yard*, *J. Cullen*, at the *Buck* just thro' *Temple-Bar*. 1711.





---

To the Right Honourable  
Charles, Lord Halifax,

Auditor of His Majesties Exchequer, &c.

MY LORD,

I Shou'd be unjust to the Memory of the admired *Purcell*, and set too Small a Value on His Works, shou'd I put them under any Patronage but Your own. For Your *Lordship* has a Double Title to these Papers, both as you are the best Judge, as well as the Greatest Encourager of *Poesy* and *Music*. 'Tis but fit this Great Master of the Age, that has stood the Test of Your Judgment, should Claim Your Protection: Since no Greater Character can be given of any Composition, than that it has pleas'd so Exquisite a Taste as Your *Lordship's*.

But I am not so vain, as to attempt a Panegyric on Your *Lordship*, nor to Expatiate on the several Excellencies of this Celebrated Author: These are Subjects for the Sublimest Pens, and are already transmitted to Posterity.

But my design here, is to pay my Gratitude to Your *Lordship*, for the many Favours I have receiv'd; In a Present whose own Worth, is its Apology, and whose Native Graces will render it Acceptable. And to add, if possible to the Fame of *Purcell*, and Endear Him more to the World: Which can be only done, by prefixing the Name of *Mountague* to His Works.

My Lord,

I am Your Lordship's most Humble and Obliged Servant

HENRY PLAYFORD.

# A Table of the SONGS Contain'd in this BOOK.

\*.\* Note: That such Songs are thus mark'd † are the new Addition.

A	Page.	O	Page.
<b>A</b> <i>H! cruel Nymph,</i>	4	<i>On the Brow of Richmond Hill,</i>	128
<i>April who till now has mourn'd,</i>	28	<i>Oh! Fair Cederia,</i>	147
<i>As Amoret and Thirfis lay,</i>	50	<i>Oh! the sweet delights of Love,</i>	175
<i>Ah! how happy are we,</i>	60	P	
<i>A Prince of glorious Race descended,</i>	69	<i>Pious Celinda goes to Prayers,</i>	63
<i>And Lo a Sacred fury swell'd her breast,</i>	135	R	
B		<i>Return Revolting Rebels,</i>	88
<i>Britain now thy Cares beguile,</i>	32	S	
<i>Beneath a poplers shadow lay me,</i>	47	<i>Scorn'd Envy Here's nothing that thou canst blast,</i>	57
<i>But Ah! how much are our Delights,</i>	82	<i>Sound the Trumpet beat the Warlike Drum,</i>	73
<i>Brigantium Honour'd with a Race divine,</i>	99	<i>See my many Colour'd Feilds,</i>	25
C		<i>Sing ye Druids, all your Voices raise,</i>	96
<i>Crown the Year and Crown the day,</i>	1	<i>So when the Glittering Queen of Night</i>	110
<i>Crown the Altar Deck the Shrine,</i>	6	<i>Sound Fame thy Brazen Trumpet sound</i>	129
<i>Come all ye Songsters of the Sky,</i>	8	T	
<i>Come all to me,</i>	87	<i>Thrice happy Lovers,</i>	2
<i>Come let us agree,</i>	91	<i>Thus the Gloomy world began to shine,</i>	11
F		<i>Thus the ever grateful spring,</i>	22
<i>For tho' the Sun has all the Summers Glory,</i>	67	<i>The fatal hour comes on a pace,</i>	30
<i>Fair Iris and her Swain,</i>	153	<i>To Arms, Heroick Prince,</i>	39
G		<i>Their looks are such that mercy flows,</i>	58
<i>Genius of England,</i>	121	<i>They tell us that you mighty Pow'rs above,</i>	56
H		<i>The Father Brave as e'er was Dane,</i>	70
<i>Hark! how all Things in one Sound Rejoyce,</i>	17	<i>The Bashfull Thames,</i>	102
<i>Hark! the Ecchoing Air a Triumph Sings,</i>	18	<i>The Pale and the Purple Rose,</i>	107
<i>Here's the Summer sprightly Gay,</i>	24	<i>'Tis Wine was made to rule the Day,</i>	171
<i>Hark! how the Songsters of the Grove,</i>	76	<i>† To Woden Thanks we render</i>	182
<i>Hence with your trifling Deity,</i>	80	<i>† They shall be as happy as they are Fair,</i>	189
<i>Here ye Gods of Britain,</i>	93	U	
<i>Hark each Tree it's silence breaks,</i>	157	<i>Underneath this Mirtle shade,</i>	141
I		W	
<i>I Lov'd fair Celia,</i>	150	<i>What can we poor Females do,</i>	46
<i>I spy Celia,</i>	166	<i>Wake Quivera, Wake,</i>	52
<i>Julia, Julia, your unjust disdain,</i>	145	<i>Why shou'd Men quarrel here,</i>	54
<i>† If so your goodness may your power Express,</i>	190	<i>When a cruel long Winter has frozen the Earth</i>	64
<i>† In vain the Amourous Flute,</i>	203	<i>Who can from Joy refrain,</i>	66
L		<i>When my Acmelia Smiles, She Wounds me,</i>	113
<i>Let the Fifes and the Clarions,</i>	20	<i>When Lovely Phillis thou art kind,</i>	114
<i>Love in their little Veins inspires,</i>	81	<i>Wonderous Machine,</i>	115
<i>Let us Dance, let us Sing,</i>	152	<i>Why my Daphne, why complaining,</i>	131
<i>† Let all Mankind the Pleasure share,</i>	183	<i>† We the Spirits of the Air,</i>	176
M		<i>† What flattering Noise is this,</i>	171
<i>May the God of Witt Inspire the sacred Nine,</i>	9	<i>† When the Cock begins to Crow,</i>	184
<i>My Prayers are heard,</i>	48	<i>† With this Sacred Charming Wand,</i>	192
<i>Musick for a while, shall all our cares beguile,</i>	126	Y	
<i>Many, many Days may She behold,</i>	137	<i>Young Thyrsis Fate ye Hills and Groves,</i>	35
<i>May her blest Example Chase,</i>	151	<i>Ye Gentle Spirits of the Air,</i>	43
N		<i>Yes Daphne in your Face,</i>	16
<i>Next Winter comes Slowly, Pale Meager and Old,</i>	26		

The end of the Table.

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( 1 )

# ORPHEUS BRITANNICUS.

## The Second BOOK.

( *Crown the Year.* ) A single SONG.



Crown the Year, Crown the Year, and Crown the Day, while di—stant

shoars, while di—stant shoars, the Tri—bute pay ; while ne— . . . . . ver fail—ing

Thames shall glide, while never, never, never fail—ing Thames shall glide, with Treasures, and

Pleasures ; with Treasures, and Pleasures renew'd with each Tide ; with Plea— . . . . .

—sures, and Treasures renew'd with each Tide.

An EPITHALAMIUM.



Thrice Happy, Thrice happy, Thrice happy, happy, happy

6 43# 6 43# 6 43# 7 6 7 6

Lovers, may you be for ever, ever, ever, ever free; may you be for ever, ever,

6 43# 3 # 7 # 43# 5 # 6 6

ever, ever free, from the torment- - - - -ing Devil Jealousie;

5 4 3 6 3# 6 43# 6 43#

from all the anxious ca- - - - -res and fri- - - - -fe that at-

7 # 6

- - - - -ten- - - - -ds a Married life. Thrice happy, thrice happy,

5 6 4 4 3 6 4 3

thrice happy, happy, happy, hap- - - - -py, hap-py Lovers, may you be, for

6 5 3 # # 7



ever, ever, ever, ever, ever, free: Be to one a—

—nother true, Be to one a--nother true, kind to her, kind, kind to her as she's to you;

and since the errors, since the er—rors of the Night are past, may he be e—ver,

may he be e—ver, may he be e—ver, e—ver con—stant, she be

e—ver, she be e—ver, e—ver, ever Chast; may he be ever, e—ver

Con—stant, she be e—ver, she be e—ver, e—ver, e—ver Chast.



( Ah! cruel Nymph.) A single SONG.



H! cruel, cruel, ah! cruel Nymph, ah! ah! cruel Nymph! you

give despair, when with de—li—

—ght I shou'd approach thee, still, still with Sil—via you reproach me;

Ah! cruel Nymph, ah! cruel Nymph, still, still with Silvia you re—

—proach me, still, still, still, still with the de-luding Fair: Too long, too long I

own, I own, too lon—g she has maintain'd her Conquest when her Love was feign'd, but Charming



Ai—ry, Humorous and Gay, Humorous, Humorous, Humorous, Humorous and Ga—y, and

Ga- - - - -y; you from my Eyes, you from my Eyes have dri- - - - -ven the

Mist away; Charming, Ai—ry, Humorous, Humorous, Humorous and

Ga—y, and Ga—y, and Ga— - - - -y, you from my

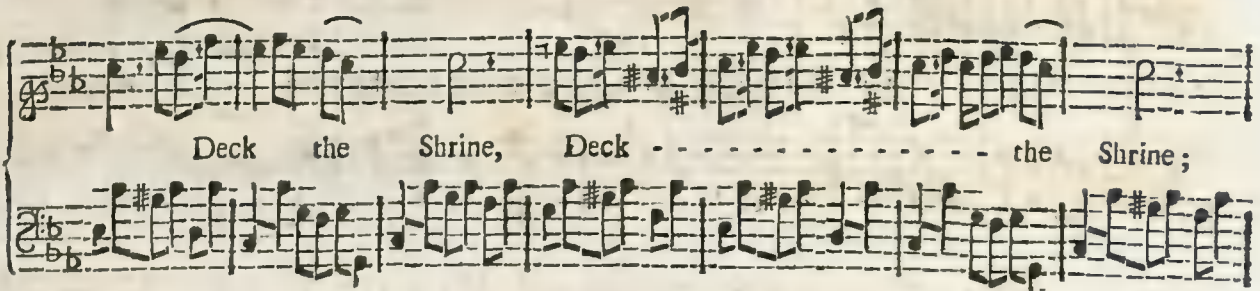
Eyes, you from my Eyes have dri- - - - -ven the

Mist a—way.

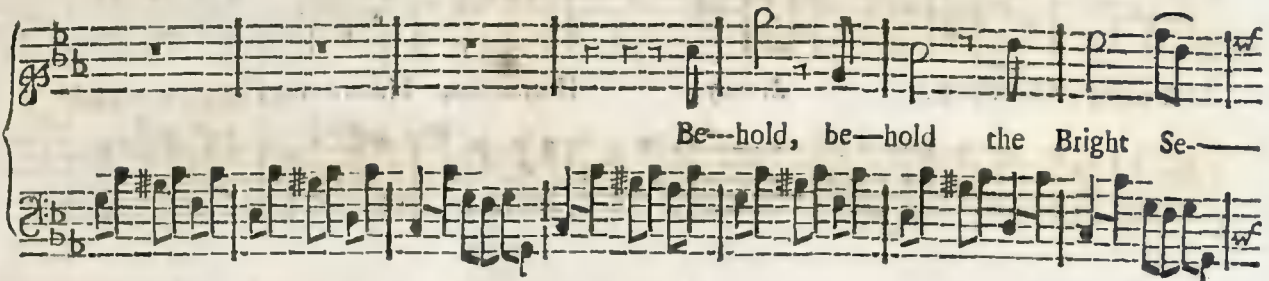
(Crown the Altar, Deck the Shrine. A single SONG.



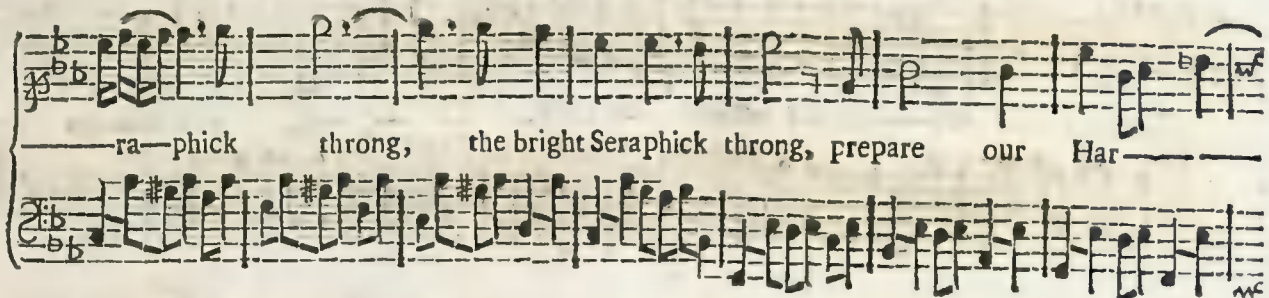
Crown the Al-tar, Deck the Shrine, Crown the Al-tar,



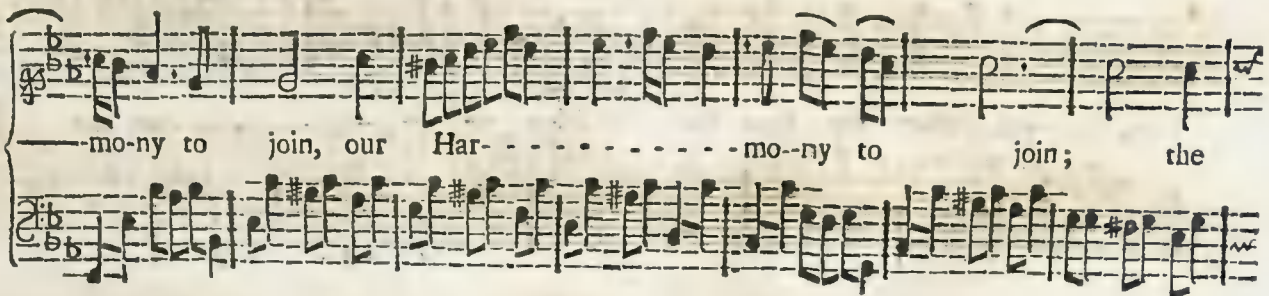
Deck the Shrine, Deck - - - - - the Shrine;



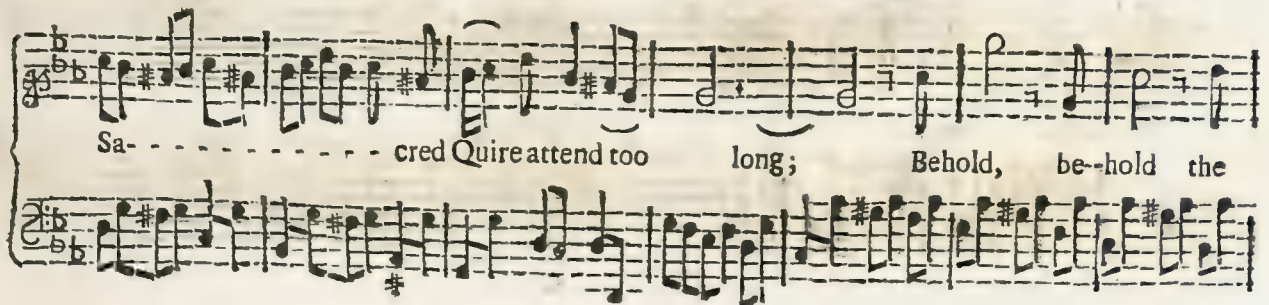
Be--hold, be--hold the Bright Se--



---ra-phick throng, the bright Seraphick throng, prepare our Har---



---mo-ny to join, our Har- - - - - mo-ny to join; the



Sa- - - - - cred Quire attend too long; Behold, be--hold the



Bright Se—ra—phick throng, the Bright Seraphick throng, prepare our

Har—mony to join, our Har—mony to joi—

—n, the Sa—cred Quire attend to long.

Crown the Al—tar Deck the Shrine, Crown the

Al—tar Deck— the Shrine, Deck the

Shrine, Deck— the Shrine.

A SONG in the 2d. Act of the Fairy-Queen.



Come all, come all, all, all, come all ye Song- - - - - sters of the

Sky, Wake and assemble, Wake and as- - - - - sem- - - - - ble in this Wood ;

Come all, all, all, come all, all, all ye Songsters of the Sky,

Wake - - - - - and as-semble, Wake, and as-semble

in this Wood: But no ill bo- - - - - ding Bird be nigh, no,

none but the harm- - - - - less and the good; but no ill bo- - - - - ding Bird be nigh, no



none but the Harm—less and the Good, no, none, no, none but the Harmless, none but the

Harmless and the Good, no, none, but the Harmless, and the Good.

*A SONG for Three Voices, in the Fairy Queen.*

**M**ay the God of Wit in—spire the Sacred Nine, to bear a  
May the God of Wit in—spire the Sacred Nine, to bear a  
May the God of Wit in—spire the Sacred Nine, to bear a

Part, and the Blessed Heav'nly Quire, shew the ut—most of their Art ;  
Part, and the Blessed Heav'nly Quire, shew the ut—most of their Art ;  
Part, and the Blessed Heav'nly Quire, shew the ut—most of their Art ;

*Ecco.*                      *Softer.*

Whilst Ecco, whilst Ecco shall in sounds remote, repeat each Note, repeat each Note, each Note ;

Whilst Ecco, whilst Ecco shall in sounds remote, repeat each Note, repeat each Note, each Note ;

Whilst Ecco, whilst Ecco, shall in sounds remote, repeat each Note, repeat each Note, each Note ;

*Vers.*            *Ecco.*            *Softer.*            *Vers.*            *Ecco.*            *Softer.*            *Vers.*

whilst Ecco, whilst Ecco, Ecco, whilst Ecco, whilst Ecco, Ecco, shall in sounds re—

whilst Ecco, whilst Ecco, Ecco, whilst Ecco, whilst Ecco, Ecco, shall in sounds re—

whilst Ecco, whilst Ecco, Ecco, whilst Ecco, whilst Ecco, Ecco shall in sounds re—

*Ecco.*                      *Softer.* *Vers.*                      *Ecco.*                      *Softer.*            *Vers.*

—mote, sounds re—mote, remote repeat each Note, repeat each Note, each Note, repeat each

—mote, sounds re—mote, remote, repeat each Note, repeat each Note, each Note, repeat each

—mote, sounds remote, remote, repeat each Note, repeat each Note, each Note, repeat each



*Ecco.* *Softer.*

Note, re-peat each Note, each Note.

Note, re-peat each Note, each Note.

Note, re-peat each Note, each Note.

Note, re-peat each Note, each Note.

A SONG in the 5th Act of the Fairy Queen.

*Trumpet.*

**T**

Hus, thus, thus, thus the Gloom - - - my

World, at first began to Shine;      Thus, thus, thus, thus the

Glo- . . . . . my World at first began to Shine; And

from a Pow'—r Di—vine, and from a Pow'—r Divine, a glory

roun—d, a glory roun—d a-bout it hur—l'd;

which made it bright, which made it bright, and gave it



gav- - - - - e it birth in light: which made it bright,

6 b5 6 b5 6 b5 7 6 9 5 6 6 6

which made it bright, and gave it, gav- - - - - e it birth in

6 6 6 7 6 b5 6 b5 6 b5 7 6 9 5

*Violin.*

light: Then, then were all minds as pure,

6 6 # # # # #

as pure as those E-the- - - - - rial streams;

# # b 6 7 4 6 4#3

In In-nocence se-cure, In In-nocence se-cure, not sub- - - - - ject

to Extre-ams; there was no place then, no place then for emp- - - - - ty Fame,

no cause for Pride, no cause for Pride, Am-bi- - - - - tion want- - - - - ed

Aim, Am-bi- - - - - tion wanted Aim; there was no



place then, no place then for emp—ty Fame; no cause for Pride, no

cause for Pride, Am—bi—tion want—ed Aim, Am—bi—

tion wanted Aim. Thus, thus, &c. (as before.)

## SOLO.

## A single SONG.

YES *Daphne*, yes *Daphne*, in . . . . . your

Face I find those Charm—s by which my Heart's betray'd, then let not your disdain un—

—bind the Pris'ner, the Pris'ner that your Eyes have made: She that in Love makes

least defence, woun—ds e—ver with the shi—rest Dart, Beauty may Cap—

—tivate the Sense, but Kindness, but Kin—ness only gains the Heart, Heart.

## II

'Tis mildness, *Daphne*, must maintain,  
 the Empire that you once have won;  
 When Beauty does like Tyrants reign,  
 Their Subjects from their Duty run;  
 Then force me not to be untrue,  
 Left I compell'd by gen'rous shame,  
 Cast off my Loyalty to you,  
 To gain a glorious Rebel's name.



SOLO. *A single SONG.*

Ark! hark! how all things in one four- joyce, re-joyce, re-joy- ce, re-joy- ce, re-joyce. Hark! -joyce. and the World seems to have one Voice, the World seems to have one Voi- ce, to have one Voice; Hark! hark! how all things in one four- d re-joyce, re-

joyce, re-joy — ce, re —

— joyce, rejoyce ; rejoy —

— ce, re-joyce.

SOLO.

A single SONG.

Hark! hark! the eech'ing Air a tri- - - - -umph fings, hark! the

eech'ing Air a tri- - - - -umph fings, a tri- - - - -

— umph, a tri — umph, tri — umph fings —



... a tri- - - - -umph, triumph fings, fings. And all a

—round, and all around plea—s'd Cupids clap their wings, clap, clap, clap, clap their

wings; pleas'—d Cupids clap their wings; and all around, and all around plea—

—s'd Cupids clap, clap, clap, clap, clap their wings; clap, clap,

clap, clap, clap, clap, clap their wings, plea—s'd Cupids clap their

wings, and all a—wings.

A SONG for Two Voices, in the Fairy Queen.

**L** *Et the Fifes and the Clarions, and shrill Trumpets sound; let the Fifes and the*

*Let the Fifes and the Clarions and shrill Trumpets*

*Clarions, and shrill Trumpets sound, sound, - - - - - sound, sound, sound, sound, - - - - -*

*sound; Let the Fifes and the Clarions, and shrill Trumpets sound, sound, - - - - -*

*sound, sound, sound, sound: And the Arch of high*

*sound, sound, sound, sound, sound, sound: And the Arch of high Heav'n the Clangor re-*

*Heav'n, the Clangor resound, and the Arch of high Heav'n, the Clangor re-sound*

*sound, and the Arch of high Heav'n the Clangor resound-*



— d, refoun — — — — — d, the Arch of high Heaven, the

— d, refoun — — — — — d, the Arch of high Heaven, the

6 6 #3 6 6 5 4 6 5 6

Clangor refund, re-foun — — — — — d, the Arch of high

Clangor refund, re-foun — — — — — d, the Arch of high

6 4 3 6 4 3 6 4 3 6

Heaven the Clangor refund.

Heaven the Clangor refund.

6 4 5 3

The Four SEASONS in the Fairy-Queen.

Spring.

6 76 # 5 6 6 # 6 # 6 5 8 7 5 6 6 5

G

Thus the ever grate-ful,

Spring, Thus the ever grateful Spring, does her yearly Tri-bute bring, does her

yearly Tri- . . . . .bute bring, does her yearly Tri—bute bring, does her

yearly Tri- . . . . .bute bring; all your sweets before him lay, all your

sweets before him lay, then round his Al—tar sing and play, all, all, all, all, all, all, all your

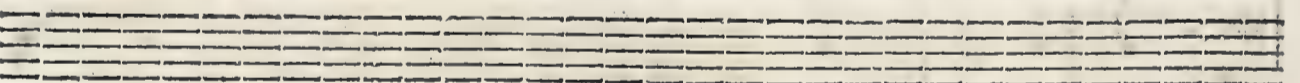


sweets before him lay, then round his Al—tar fing and play; then roun—

—d his Altar fing and play; Thus the ever grateful

Spring, does her yearly Tri—bute bring, does her yearly Tri— bute

bring, does her yearly Tribute bring, does her yearly Tri— bute bring.



Summer.

Summer.

Musical notation for the first system, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a grand staff (treble and bass clefs). The bottom staff is a bass clef with a key signature of one sharp (F#). The music features various rhythmic values and accidentals.

Here's the Summer Sprightly Gay, Smi—ling Wanton Fresh and Fair, a-dorn'd with

Musical notation for the second system, including treble and bass staves with lyrics. The lyrics are: "Here's the Summer Sprightly Gay, Smi—ling Wanton Fresh and Fair, a-dorn'd with". The notation includes a treble clef, a grand staff, and a bass clef, with various notes and accidentals.

all the Flow'rs of May, whose various Sweets Perfume the Air; adorn'd with all the

Musical notation for the third system, including treble and bass staves with lyrics. The lyrics are: "all the Flow'rs of May, whose various Sweets Perfume the Air; adorn'd with all the". The notation includes a treble clef, a grand staff, and a bass clef, with various notes and accidentals.

Flow'rs of May, whose various Sweets Perfume the Air.

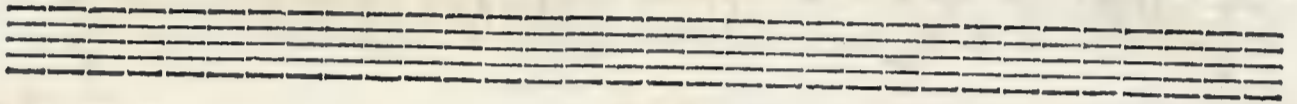
Musical notation for the fourth system, including treble and bass staves with lyrics. The lyrics are: "Flow'rs of May, whose various Sweets Perfume the Air.". The notation includes a treble clef, a grand staff, and a bass clef, with various notes and accidentals.

Autumn.

Musical notation for the fifth system, including treble and bass staves with lyrics. The lyrics are: "Autumn.". The notation includes a treble clef, a grand staff, and a bass clef, with various notes and accidentals.



The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is written in a common time signature. The bottom staff contains numerous figured bass notations, including 7, 7, 4#3, 56#, 6 6#4, 6, #6, 5, 6, 6, #6, 4, #6, #6, 6, #6, 7 6, 4#3.



See, see my many colour'd Fields, see, see my many many colour'd Fields, and Loaded

The second system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is written in a common time signature. The bottom staff contains figured bass notations, including 2, 6, 76, #, 6, #3, 1, 6, 7.6, #, 6, 6, #7.6.

Trees my will o—bey; —bey. All the Fruit that

The third system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is written in a common time signature. The bottom staff contains figured bass notations, including #67, 4#3, #, 6, 7, #, #6, #6, #5#4, #3, #6, #.

Autumn yeilds, all the Fruit that Au—turnn yeilds, I of—fer to the God of Da—

The fourth system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is written in a common time signature. The bottom staff contains figured bass notations, including 6, 4, #, 6, b5, 6 7, 6, 76, #.

—y; all the Fruit that Autumn yeilds, I of—fer to the God of Day;

The fifth system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is written in a common time signature. The bottom staff contains figured bass notations, including #, #6, 6, 9, #4, #, #6, #, 6, 6, 4, 9, 76, 6, 7 6, 4#3, 6.

all the Fruit that Autumn yields, all the Fruit that Autumn yields, I offer to the God of

Day; All the Fruit that Autumn yields, I offer to the God of Day;

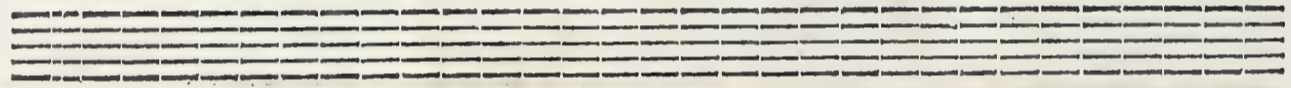
Winter

Next Winter comes slowly, Pale, Meager, and Old, thus



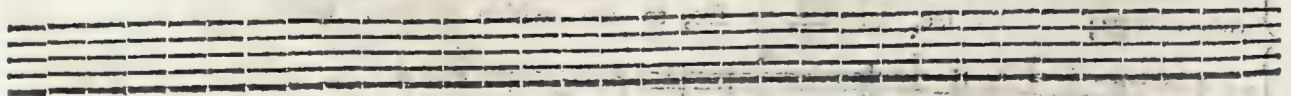
trembling with Age, and thus quiv'ring with cold; benumb'd with hard

6 6 7 6 6 7 6 5 6 7 #6 6 5 #3 b5 b6  
4 3 4 3 4 4 #3 # 5 5 4 #3 b 5 b 5

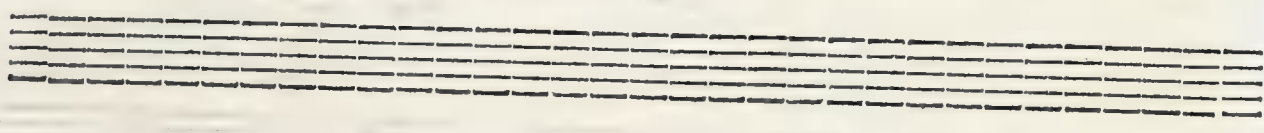


Frosts, and with Snow cover'd o'er, benumb'd with hard Frosts, and with Snow cover'd o'er; prays the

# b 7 6 b 7 b5 b5 6b5 43 # b



Sun to restore him, prays the Sun to re-fore him, and fin- - - - gs as be-fore.



SOLO in the late Queen's Birth-day.

A - Pril who till now, who till now, now, now, now, now, now, now has mourn'd, has  
mourn'd, claps, claps, claps for jo- - - y his Sable Win- - - gs;  
to see, to see, to see, to see within his Orb return, the choicest



Blessings he cou'd bring, *Maria's* Birt-day, *Maria's* Birth-day,

*Maria's* Birth-day, *Ma-ri-*

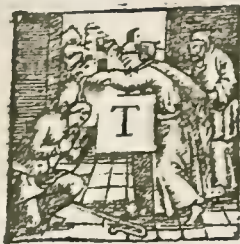
*a's* Birth-day and the Spring; To see, to see, to see, to see with—

—in his Orb re-turn, the Choi-est Bles-sings he cou'd bring: *Maria's*

Birth-day, *Maria's* Birth-day, *Maria's* Birth-day, *Mari-*

*a's* Birth-day and the Spring.

A single SONG.



HE Fa—tal Hour, the fa—tal Hour comes on, comes

76 6

on a—pace, which I had rather di—e then see; for when

76 6

Fate ca—lls you from this place, you go to cer—tain Mi—fery, you go to

4# 6 76 #

cer—tain, cer—tain Mi—fery. The thought does stab me to the Heart,

and gives me pan—gs no word can speak, it Wracks me,

4#3

it Wracks me in each Vi—tal part; sure, sure when you go, sure when you go, my

b7 # 4# 6 6



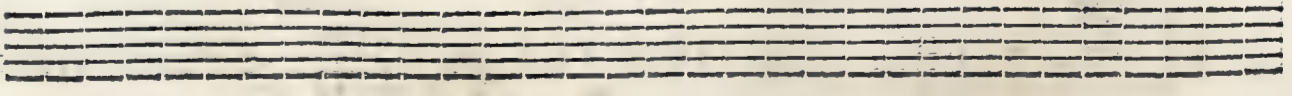
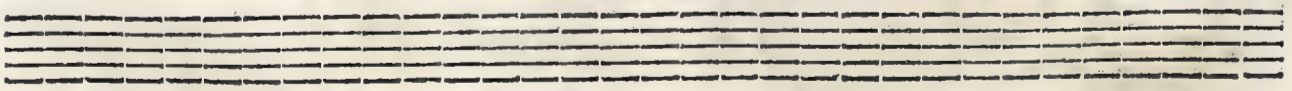
Heart will break; sure, sure my Heart will break; since I for you so much, for you so

much en—dure, may I not, may I not hope you will, you will believe;

'tis you a—lone, 'tis you a—lone these Wounds, these Wounds, these Wounds can Cure, which

are the Fountains of my Grief; 'tis you alone, you a-lone, you a—lone these

Wounds can cure, which are the Fountains, are the Fountains of my Grief.



A SONG for Two Voices, in the Late Queens Birth-day.

The musical score consists of four systems, each with three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the basso continuo line. The music is in G major and 3/4 time. The lyrics are: "Britain now Ri-tain now, now, now, now, now, now, now thy Cares beguile; now, now, now, now, now, now, now thy Cares beguile; Britain now, now, now, now, now, now, no- now, now, now, now, now thy Cares beguile, now, now, now, now, now, now, no- w thy Cares beguile, now, now, now, now, now, now, no- w thy Cares beguile : Bless the Day, Bless the Day, Bless the Day, the Day, the Day, w thy Cares beguile : Bless the Day, Bless the Day, Bless the Day, the Day, the".

Britain now  
 Ri-tain now, now, now, now, now, now, now thy Cares beguile;  
 now, now, now, now, now, now, now thy Cares beguile; Britain now  
 Britain now, now, now, now, now, now, no-  
 now, now, now, now, now thy Cares beguile, now, now, now, now, now, now, no-  
 w thy Cares beguile, now, now, now, now, now, now, no-  
 w thy Cares beguile : Bless the Day, Bless the Day, Bless the Day, the Day, the Day,  
 w thy Cares beguile : Bless the Day, Bless the Day, Bless the Day, the Day, the



the Day, Bles the Day, Bles the Day, the Day that Bles our *Ile*, Bles, Bles,  
 Day, Bles the Day, Bles the Day, Bles the Day, that Bles our *Ile*, Bles, Bles,

Bles the Day that Ble—fs our *Ile*. *End with the first strain.*  
 Bles the Day that Bles our *Ile*. *End with the first strain.*

An ELOGY upon the Death of Mr. Thomas Farmer, B. M.



Oung *Thir*—*fis* Fate ye Hills and Gro— — — — — ves deplore, *Thir**fis*,

*Thir**fis* the Pride of all the Plains, the Jo— — — y of Nymphs, and En—vy, and En—

—vy of the Swains, the gentle *Thir*—*fis* is no more, the gen—tle *Thir*—*fis* is no

more, no more, Oh! no more, the gen—tle *Thir—fis* is no more.

What, what makes the Spring re—tire, what, what, what, what makes the Spring re—

—tire, and Groves their Songs de—cline? What, what, what, what makes the Spring re—

—tire, what, what, what, what makes the Spring re—tire, and Groves their Songs de—

—cline? What, what! Nature for her lov'd *Thir—fis* seems to pine, for her

lov'd *Thir—fis* seems to pine; whose art—ful Strains, and tune—ful *Lyre*, made the Spring



bloom, and did the Groves in—spire, and did the Groves in—spire; whose

art—ful Strains, and tune—ful Lyre, made the Spring bloom, and did—the

*Sofr.*

Groves in—spire, and did—the Groves inspire. What, what can the droop—ing Sons of

Art, from this sad hour, what, what can the drooping Sons of Art, from this sad hour impart, to

cha- . . . . .rm the Cares of Life, and ea- . . . . .fe the Lover's smart, and

CHORUS.

ea—fe the Lo—ver's smart? While thus, thus in dif—mal Notes we mourn, and

While thus, thus in difsmall Notes we mourn—

dis—mal Notes we mourn, in dis—mal Notes we mourn, the skilful Shepherd's  
 — — — — n, while thus in dis— — — — mal Notes we mourn, the skilful Shepherd's

Urn; to the gla—d, Skies, to the gla— — — — d, the gla— — — — d Skies, his  
 Urn; to the gla- - - - - d Skies, his

Harmony he bears, and as he charm'd the Earth, and as he charm'd the Earth, as he charm'd  
 Harmony he bears, and as he charm'd the Earth, and as he charm'd, as he charm'd

the Earth, transports, transports the Spheres; and as he charm'd the Earth, transports, :: the Spheres.  
 the Earth, transports, transports the Spheres; and as he charm'd the Earth, transports, :: the Spheres.



*A Trumpet Song, Sung by Mr. Bowen, in the (Libertine destroy'd.)*

The musical score is written for a trumpet in G major and 2/4 time. It consists of 12 staves, grouped into six systems of two staves each. The first staff of each system contains the melody, and the second staff contains the accompaniment. The lyrics are written below the melody staff. The score includes various musical notations such as notes, rests, dynamics (p, mf), and articulation marks (accents, slurs). The lyrics are: "T O Arms, to Arms, to Arms, to Arms, to Arms, to Arms Hero- ick Prince; to Arms, to Arms, to Arms, to".

T O Arms, to Arms, to Arms, to Arms,

to Arms, to Arms Hero- ick Prince;

to Arms, to Arms, to Arms, to

L

Arms, to Arms, to Arms He-ro- - - - - ick

Prince ; to Arms, to Arms, to Arms, to Arms, to Arms ;

Glo- - - - - ry, like Love, has pow'r- - - - - ful

Charms, Glo- - - - - ry, like Love, has



pow'r - - - - -ful Charms; let Glo- - - - -ry, let Glo- - - - -

76 65

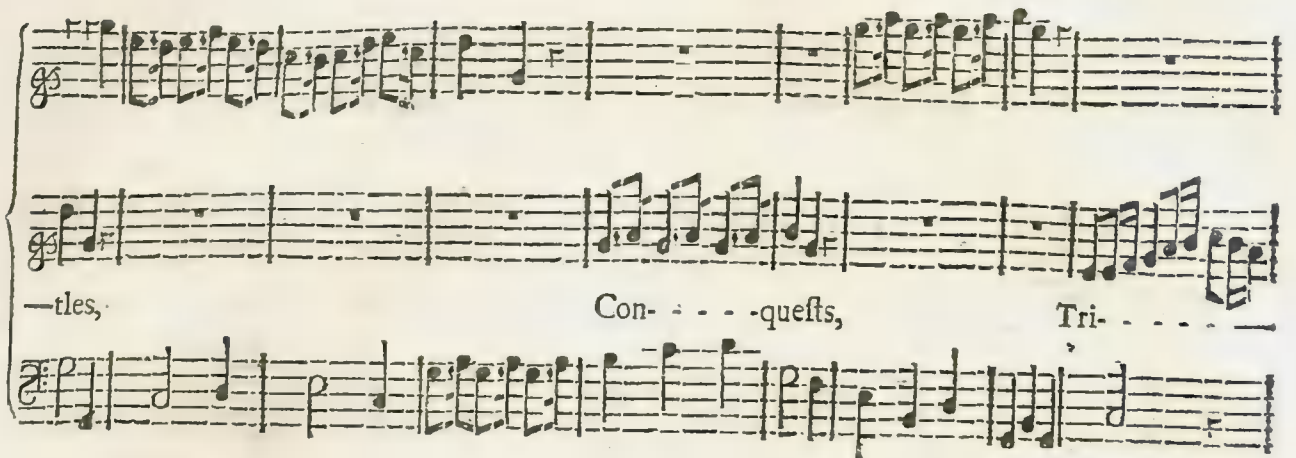
-ry now thy Soul ingrofs, and recompence its Ri-

6 6 6 6

-vals lofs : bid Trumpets found, bid Trumpets found, fou-

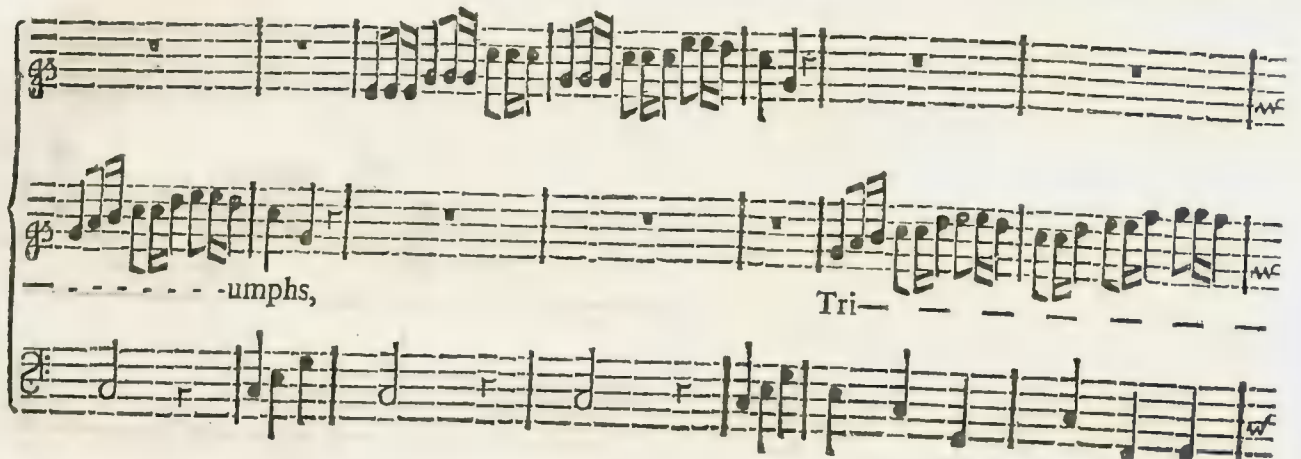
65

nd; and nothing, nothing name but Battles, but Battles, but Bat-



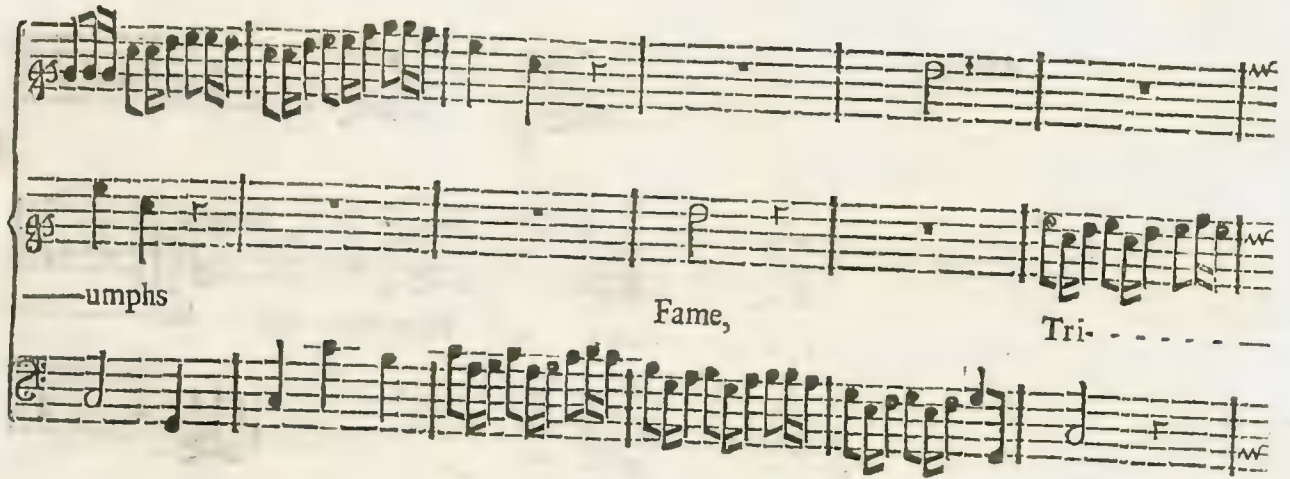
—tles. Con- - - -quests, Tri- - - -

This system contains three staves of music. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are positioned below the middle staff.



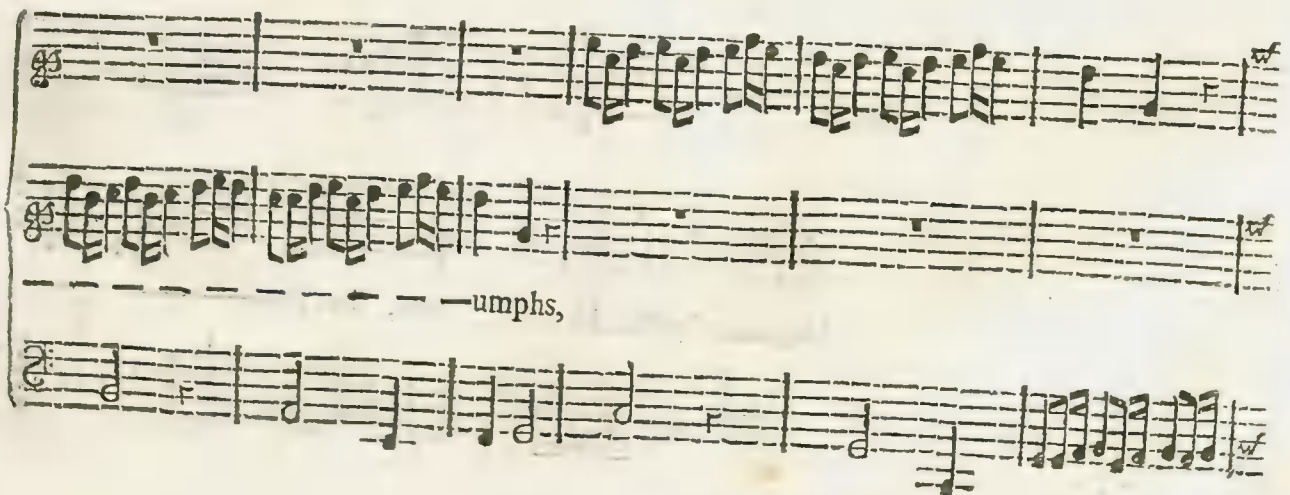
- - - -umphs, Tri- - - -

This system contains three staves of music. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are positioned below the middle staff.



—umphs Fame, Tri- - - -

This system contains three staves of music. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are positioned below the middle staff.



- - - -umphs,

This system contains three staves of music. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are positioned below the middle staff.



Tri-umph Fame.

A single SONG.

Y E gen-tle

Spirits of the Air, ye gen-tle Spirits of the

Air: appear, appear, appear, appear; prepare, prepare,

prepare, pre- pare;

and joyn your ten- - - - -der Voices here, appear, appear, appear, appear,

prepa- - - - -re, prepare, pre- pare and

joyn your ten- - - - -der Voices here. Catch,

catch a repeat, repeat, repeat, repeat, repeat, the trem- - - - -

- - - - -bling sounds a-new; repeat, repeat the trem- - - - -

- - - - -bling fou- - - - -nds a- - - - -new: Soft, soft,



soft as her sighs and fw- . . . . . -cet as Pearly dew, and

fw- . . . . . -cet as Pearly dew ;

run, . . . . . run . . . . . new Di-vi-fion, run new

Di-vi-fion, and such Measure keep, as when you lull, you lull the God of Love a—

sleep, . . . . . as when you lull, you lull the God of

Love a—sleep. *Da Capo.*

A SONG for Two Voices.



Hat can we, what can we poor Fe--males do; when  
 What can we, can we poor Fa--males do; when

Pressing, Teasing, Pressing, Teasing Lovers sue? What can we, what can  
 Pressing, Teasing, Pressing, Teasing Lovers sue? What can we, what can

we poor, poor Females do? Fate affords no o--ther way, but De--  
 we poor, poor Females do? Fate affords no o--ther way, but De--

ny--ing, or Com--ply--ing, but De--ny-ing, or Com--ply--ing;  
 ny--ing, or Comply--ing, but De--ny-ing, or Com--ply--ing;  
 ny--ing, or Comply--ing, but De--ny-ing, or Com--ply--ing;

*First Strain again.*



And Refenting, or Consenting, and Refenting, or consenting, does a—like—— our Hopes betray.

and Refenting, or Consenting, or Consenting does a—like —— our Hopes betray.

*End with the first strain.*

A Mad SONG.

**B** Eneath a Poplar's shadow lay me, no ra - - - - - ging Fires will there dif-

*Soft.*

—may me; near some filver Current lying, near some filver Current lying; Oh! Oh! under

flee——py Poppies dying: I fwell—— and am bigger, I fwe——

—ll and am bigger than Typhon e'er was; with a strong band of Brads oh! bind me, oh!

N

bind me about! left my Bosom shou'd bur'ft, for the secret to pass, and the Fu- - - - -ry get out:

I cannot, I will not, I cannot, I will not be vext any longer, while I ra- - - - -

-ge I grow weak, while I ra- - - - -ge, while I ra-

-ge I grow weak, and the Goddess grows stronger.

*A Verse out of the late Queen's Birthday SONG.*

**M**Y Prayers o'er heard, Heav'n has at last bestow'd the mighty, migh- - - - -ty

Blessing which it long has ow'd; at length the Bount'ous Gods have sent us down, a Brightness second



on- . . . . ly to their own; I see the rou- . . . . nd

years fucceffive-ly mo- . . . . -ve, to Ripen her Beauty, and Crown them with

Love: A Hero re- . . . . -nown'd in Vertue and Arms, shall wear the soft

Chain and submit to her Charms; and *Hy-men* and *Hebe*, and *Hy-men* and *Hebe*, shall

make it their Care, to pour all their joys . . . . on the Val'ant

and Fair.

**A**

S *A-mo-ret* and *Thir-fis* lay, as *A-mo-ret*, as *A--mo-ret* and

As *A-mo-ret* and *Thir-fis* lay, as *A--mo-ret* and

*Thir-fis* lay ; Melting, melting, melting, melt—ing the hours in gen—tle

*Thir-fis* lay ; Melting, melting, melt—ing the hours in gen—tle

play ; Joyning, joyning, joyning Fa-ces ; Mingling Kif—fes, mingling Kif—fes,

play ; Joyning, joyning, joyning Fa-ces ; Mingling Kif..fes, mingling

mingling Kif—fes, and ex-chang- . . . -ing harmless Blif—fes:

Kif—fes, mingling Kif-fes, and ex—chang—ing harmless Blif—fes:



He trem- . . . . . -bling cry'd with eager, ea-ger haft; let me, let me,  
He trem. . . . . -bling cry'd, with eager, eager haft; oh!

let me Feed; oh! oh! let me, let me, let me, let me Feed; oh!  
oh! let me, let me, let me, oh! oh! oh! oh! oh! let me,

oh! oh! oh! let me, let me, let me, let me Feed as well as Taft; I die,  
let me, let me, oh! oh! oh! oh! let me Feed as well as Taft;

die, die, I die, die, I die, I die, if I'm not wholly Bleft.  
I die, die, die, I die, I die if I'm not wholly Bleft.

A single SONG in the Indian Queen.

Boy

VV Ake, wake,

wake Qui-ve-ra, wake, our soft

rest must cease, Wake, wake,

wake, Qui-ve-ra, wake, our

soft — — — rest must cease, and fly- — — — to-gether, and

fly — — — — — to-ge-ther with our Country's



peace ; no more, no more, no

more, no more, no more, no more, no more, no, — — — no more must we

sleep, must we sleep under Plan——tain shade, which neither Heat could pierce, nor

Cold in—vade ; where bount'ous Nature never, never, never, never, never, never feels de—

—cay, and op'—ning Buds, and op'—ning Buds drive——fall—

ing Fruits a——way.

A SONG in the Indian Queen, Sung by Mr. Bowen.

*Quevira*

VV Hy, why,

why, shou'd men quarrel, why, why shou'd men quarrel here, where all, all, all, where

all — — — — — pos- sels as much as they can hope for by suc — — — — — cess ;



none ; none can have most, none can have most where Nature is so kind, as

to exceed, as to exceed ————— Man's use tho' not his Mind ; why,

why, why shou'd Men quarrel, why, why shou'd Men quarrel here, where all, all,

all, where all- - - - - pos- sels as much as they can hope for by suc-

- cels, as much as they can hope for by suc- - - - - cels, as much as they can

hope, as much as they can hope for by suc- - - - - cels.



Four staves of musical notation, likely for a keyboard instrument. The first two staves are in treble clef, and the last two are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes various accidentals such as flats and sharps.

A SONG in the Indian Queen, Sung by Mr. Freeman.

Musical score for a song with lyrics. The score consists of five systems, each with a vocal line and a lute line. The lyrics are: "S Corn'd Envy here's nothing, here's nothing that thou, that thou can'tt blast; Her glo—ries, her glo—ries are too bright, to be o're—cast; her glo—ries, her glo—ries are too bright—t to be o're—cast." The music is in a 6/4 time signature and features a mix of eighth and sixteenth notes.

A SONG in the Indian Queen. Sung by Mr. Freeman.

**T** Heir looks are such that Mercy flow- . . . . . s

from thence, more gen—tle, gen—tle then our Na—tive innocence:

By their pro—tec—tion let us, let us, let us beg to live, they come not

here to con—quer but for—give; by their pro—tec—tion let us, let us,

let us beg to live, they come not here to con—quer but for—give, they

come not here to con—quer but for—give.



## A SONG in the Indian Queen. Sung by Mrs. Crofs.



Hey tell us that you mighty powers above, make Perfect your

Joys and your Blessings by Love; Ah! Why do you suffer, ah! why

do you suffer the Blessing that's there; to give a poor Lover such sad torments

here, yet tho' for my passion such grief I endure, my Love shall like

yours, still be constant and pure.

## II.

To suffer for him, gives an ease to my Pains,  
 There's joy in my Grief, and there's freedom in Chains.  
 If I were Divine, he cou'd Love me no more,  
 And I in return, my Adorer Adore;  
 Oh! Let his dear life then (kind Gods) be your care,  
 For I in your Blessings have no other share.

A SONG in the Indian Queen, Sung by Mr. Freeman, and Mr. Church.

A H! ah! how hap-py are we, are we, are we, ah!

ah! ah! ah! how hap-py are we, are we, are we, ah!

ah! how hap-py are we, from human passions, from human pas-sions

ah! how hap-py are we, from human pas-sions

free : ah! ah!

free : Ah!

ah! ah! how hap-py are we, those wil-

ah! ah! how hap-py are we, those wil-



...d Tenants of the Breast; no never, never, no never,

...d Tenants of the Breast; no never,

never, no never, never, never can disturb our rest; ah!

never, no never, never, never can disturb our rest; ah! ah!

ah! how happy are we, are we, are we, ah! ah! how happy are

ah! how happy are we, are we, are we, ah! ah! how hap-py are

we: Yet we pit-ty, we pit-ty, we pitt-y, tender Souls whom the Tyrant

we: Yet we pit-ty, we pit-ty, tender Souls whom the

Love, whom the Tyrant Love, whom the Tyrant Love con—trouls;

Tyrant Love, whom the Tyrant Love, whom the Tyrant Love con—trouls;

Ah! ah! how hap—py are we, from human

Ah! ah! ah! how hap—py are we,

Passion, from human Pas—

from human Pas—

—sion free.

—sion free.



A single S O N G, the Words by Mr. Congrave:

**D**I—ous Ce—lin—da goes to Pray’rs, if I but ask, if I but

ask the Favour ; and yet the ten—der, ten—der Fool’s in Tears, when she believes, when

she be—lieves I’ll leave her : Wou’d I were, wou’d I were free from this restraint, or

else had hopes, or else had ho—pes to win her ; wou’d she cou’d, wou’d she cou’d

make of me a Saint, or I of her, or I of he—r a Sinner ; wou’d I cou’d

wou’d I cou’d, oh ! wou’d I cou’d make of her a Sinner.

A SONG by Phœbus in the Fairy-Queen, which shou'd have been put before the Four Seasons of the Year, in Page 21.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The melody is primarily in the upper staves, with a bass line in the lower staves.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The lyrics "When a Cru-el Long" are written below the second staff. The word "Phœbus Soft." is written above the second staff, indicating the performer and the dynamic.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The lyrics "Winter has Fro-zen the Earth, and Nature imprifon'd, seeks in vain to be Free, and" are written below the second staff. The word "Phœbus Soft." is written above the second staff, indicating the performer and the dynamic.



Nature imprifon'd feeks- - - - in vain to be Free : I

Dart forth my Beams to give all things a Breath, making Spring for the Plants, ev'ry

Flow'r and each Tree. 'Tis I who give Life- - - -warmth and Vigour to

all; ev'n Love who rules all things in Earth Air and Sea, wou'd Languish and fade and to

nothing, nothing would fall; the World to its Chaos wou'd re—turn, but for me.

The following Five Verses, are taken out of one of the Duke of Gloucester's Birth-Day SONGS.



Ho,

who can from Joy— — — — — refrain?

Who, who can from Joy- - - - -refrain, this

Gay, — — — — — this pleas-

—ing, shining wond'rous-Day? Who, who can from Joy—

—refrain, this Ga — — — — — y, this

—refrain, this Ga — — — — — y, this



pleasing, pleasing shining wond'rous day; wond'rous, wond'rous,

wond'rous, wond'rous, wond'rous, wond'rous

day, wond'rous, wond'rous day.

The Second S O N G for Two Voices. from the same.

**F** Or tho' the Sun has all, has all his Summers Glo—

For tho' the Sun has all, has all his Summers Glo—

—ries on, has all, all, all, has all, all, all his Summers Glories on:

—ries on, has all, all, all, all, all his Summers Glories on:

S

This day has brighter, bright—ter splendors, this day has brighter, bright—

This day has brighter, bright—ter Splendors, this day has brighter,

—ter splendors, has bright— — — — —ter, brighter splendors

bright—ter splendors, has bright— — — — —ter, brighter splendors

far from a lit—tle rising Star, from a lit—tle, lit—tle ri—sing Star—

far, from a lit—tle ri—sing Star, from a lit—tle ri—sing Star, from a lit—tle, lit—tle

—, a lit—tle ri—sing Star.

ri—sing Star.



SOLO.

The Third SONG. *from the same*

A Prince, a Prince of Glo-

rious Race descend-ed, at his hap-py, hap-py Birth, at his hap-py, hap-py,

hap- py Birth at-tend-ed; A Prince, a Prince of

Glo- rious race descend-ed, at his happy, happy Birth, at his happy,

happy, hap- py Birth attend-ed; with Ro- sy Smi- ling

hours, with Ro- sy Smi- ling hours to show, he will Golden Days be-

-frow, he will, he will, he will, he will Golden days be—frow, he

will, he will, he will, he will Golden Days be—frow.

The Fourth SONG with VIOLINS.

**T** He Father Brave, the Father Brave as

e'er - was Dane, as e'er was Dane; Whose Thundring,



thundering, thundering, thundering Sword; whose thundering, thundering,

thundering, thundering Sword, has Thousands, thousands, has thousands, thousands, thousands,

thousands Slain, has thousands, thousands, has thousands, thousands Slain, and made him, and

made him o'er half, o'er half *Europe* Reign; And made him, and made him o'er

half *Europe* Reign. The Father Brave, the Father Brave as e'er was

Dane, as e'er was Dane, as e'er was Dane.



*The Fifth SONG. with a Trumpet.*

**S**oun- - - - - d the Trumpet,

foun—-d, foun—-d, foun—- - - - - d the

Trumpet Sound ; And beat the War-like Drums, and

beat the War-like Drums; The Prince will be with Lawrels Crown'd, the Prince will

The musical score consists of five systems, each with a vocal line and a trumpet line. The vocal line is in treble clef with a common time signature. The trumpet line is in bass clef with a common time signature. The score includes various musical notations such as notes, rests, and accidentals. A large decorative initial 'S' is placed at the beginning of the first system. The lyrics are written below the vocal line.

be with Lawrels Crown- - - - -'d, be-fore his Man-hood comes;

Ah! Ah! how pleas'd he is and Gay, Ah! Ah! how

pleas'd he is and Ga- - - - -y, when the Trumpet strikes his Ear, when the

Trumpet strikes his Ear; Ah! Ah! how pleas'd he



is and gay; His hands like shak- - - - -ing Lillies play;

his hands like shak - - - - -ing

Lillies play, and catch, and catch, and catch, and catch at ev- - - - -ry Sphear, and catch

- - - - - at ev-'ry Sphear.

MUSICK in Timon of Athens. 1670.

The First SONG, with Flutes.

The first system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature (C) and features a melodic line with various rhythmic values and rests.

The second system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with a similar melodic and rhythmic structure to the first system.

The third system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with a similar melodic and rhythmic structure to the first system.

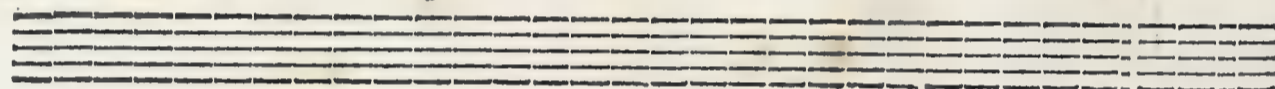
The fourth system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes lyrics written below the notes. The lyrics are: "H Ark! hark! how the Song—sters, hark! how the Songsters, how the Hark! hark! hark! how the Song—sters, hark! how the".

At the bottom of the page, there are several empty musical staves, indicating the end of the musical score on this page.



Song— — —fters of the Grove; Sin— — —g, Sin— — —

Song— — — — —fters of the Grove; Sin— — —g, Sin— — —



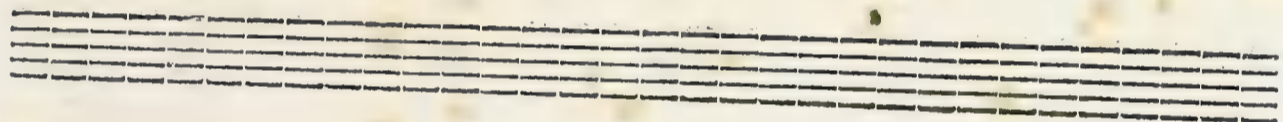
— — —g Anthems to the God of Love. Hark! hark! hark!

— — —g Anthems to the God of Love. Hark! hark! hark! hark!



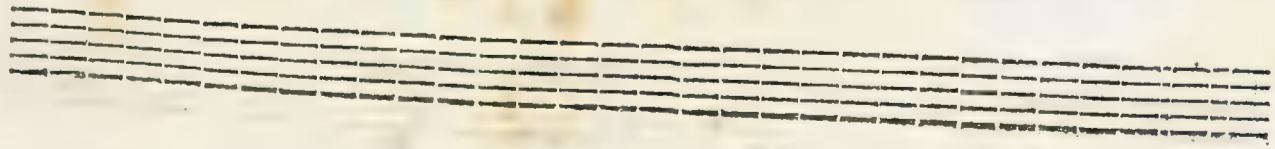
hark! hark! hark how each Amorous winged pair, with Love's great Praises,

hark! hark how each Amorous winged pair, with Love's great



with Love's great Praises fill the Air; On every side the

Praises, with Love's great Praises fill the Air; On every side the Char





Charm- . . . . ing found does from the hollow Woods, does from the hollow Woods, the  
- . . . . -ing found does from the hollow Woods, does from the hollow



Charming found does from the hallow, hallow, hallow Woods re—boun- . . . .  
Woods, the Charming found does from the hollow Woods reboun- . . . .



-d ; Does from the hollow, hol—low Woods re—bound,  
 -d ; does from the hollow, hollow, hollow, hol—low Woods rebound, re—

re—bound.  
 —bound, re—bound.



L Ove in their little Veins in--spire, Love in their lit-tle Veins inspire, their

Cher— — — — —ful Notes their soft de—fire, Love in their little.

—fire. While heat, while heat make Budds and Bloffoms spring; those pretty, pretty Couples love and

ing; But Winter puts out, puts out their desire, and half the year they want, they want Loves

Fire; But Winter puts out, puts out their desire, and half the year they

want, they want Loves Fire. But Fire.

**B** Ut ah! but ah! how much are our delights more dear, more, more, more dear; But

But ah! but ah! how much are our delights more dear, more, more, more dear; But

But ah! but ah! how much are our delights more dear, more, more, more dear; But

ah! but ah! how much are our delights more, more, more dear; For

ah! but ah! how much are our delights more, more, more dear; For

ah! but ah! how much are our delights more, more, more dear; for on—ly human



Only Human kind, for on-ly Human kind, For on-ly Human kind; love  
 On-ly Human kind, for on-ly Human kind, For on-ly Human kind; love  
 kind, for only Human kind, for only Human kind; Love, love, love

all the year, all, all, all, all, all, all the year; For only  
 all the year, all, all, all, all, all the year; For on-ly, only  
 all the year, all, all, all, all, all the year; For only,

Human kind, love all the year.  
 Human kind, love all- the year.  
 Human kind, love all the year.

HAUTBOYS.

Hence, hence,

hence with your trifling Deity ; a grea- - - - -ter, grea- - - - -ter,

grea- - - - -ter we a-dore ; Bacchus, Bacchus, Bacchus, Bacchus who



allways, allways keeps us Free ;- - - - - from that blind Childish

Pow'r- - - - - that allways, allways keeps us free, - - - - -

*S'ow.*

from that blind Childish Pow'r : Love makes you languish and look pale, and sneak and





A single SONG with a SIMPHONY.

Ome all, come all,                      come all, come all, come all to me,

make halt, make haft, make haft, make haft, make haft, make haft the

sweets of mu-—tual pas-sions taste; Come all, come all, come

all to me, come all, come all to me and wear my Chains;

the joys of Love, the joys — of Love without its pains; the joys of

Love, the joy — -s of Love without its pains.

A SONG. *with Instruments.*

Return, return, revolting Rebels; return, where d'ye go, where d'ye go, whered'ye go, d'ye



know? D'ye know, d'ye know, what Phantism 'tis misleads you so: Return, return, re-

—volting Rebels return; Where d'ye go, where d'ye go, where d'ye go, d'ye know? D'ye know, d'ye

know what Phantism 'tis misleads you so, to grieve and to care, to grieve and to

care; To Tyrannous Chains, to Tyrannous Chains, to doubt and despair; To Barbarous

Jea-lou-fy, Barbarous jea-lou-fy, mi-se-ry, Slavery; To Torments and pains,

*Return, as before.*

to Torments, Torments and pains. *Return, as before.* 8



A Two part S O N G between Cupid and Bacchus.



First musical staff with lyrics: Ome let us a-gree, come let us a-gree, come let us a-gree, come, come, come,

Second musical staff with lyrics: Come let us agree, come let us a-gree, come let us a-gree, come,

Third musical staff with lyrics: come, come, come, come, come, come let us agree! come, come, come, come, come, come, come

Fourth musical staff with lyrics: come, come, come, come, come, come let us agree; come, come, come, come, come, come, come.

Fifth musical staff with lyrics: let us a-gree; There are pleasures di-vine, there are pleasures di-vine,

Sixth musical staff with lyrics: let us a-gree; There are pleasures di-vine, in

Seventh musical staff with lyrics: in Love and in Wine, in Love and in Wine, there are pleasures di-

Eighth musical staff with lyrics: Wine and in Love, in Wine and in Love, there are pleasures, are pleasures di-

Ninth musical staff with lyrics: Wine and in Love, in Wine and in Love, there are pleasures, are pleasures di-

—vine, in Wine and in Love, in Love and in Wine, in Wine and in

—vine, in Wine and in Love, in Love and in Wine, in Wine and in

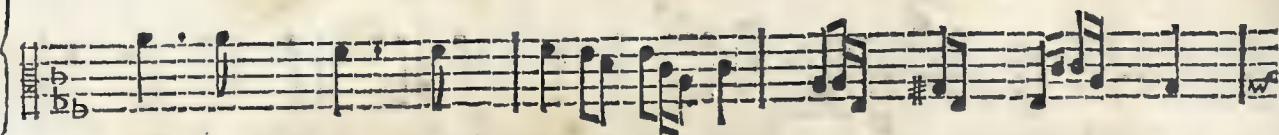
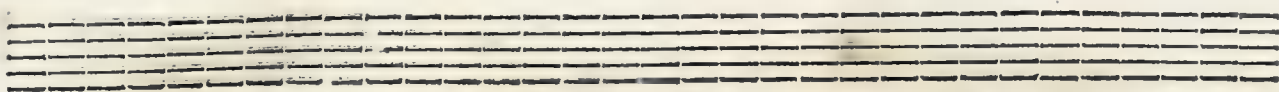
Love, in Love and in Wine.

Love, in Love and in Wine.

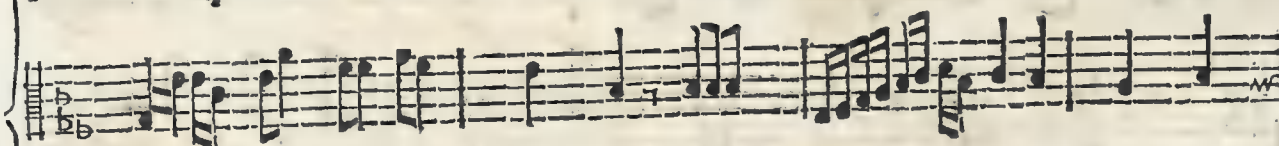
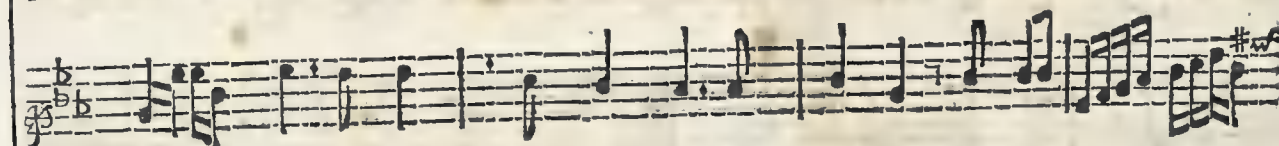
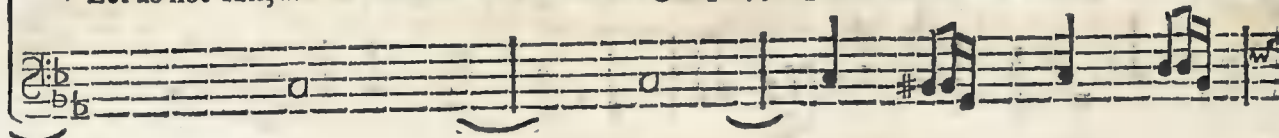
SONGS in Bonduca.

Here ye Gods of Britain, here ye Gods of Britain; Here us this day;

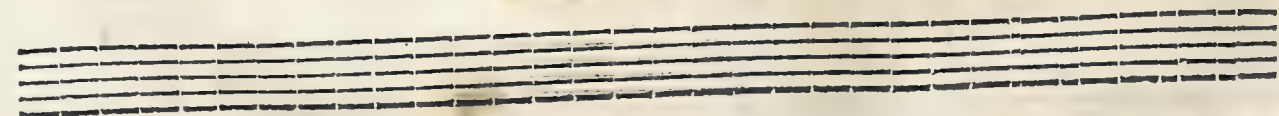
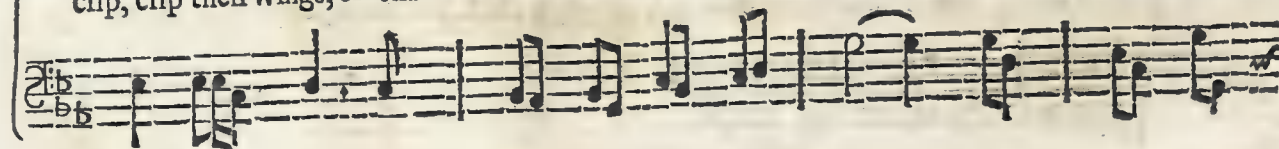




Let us not fall, let us not fall the *Roman* Eagles prey, clip,clip their wings,clip,clip theirwings,



clip, clip their wings, or cha- - - - - se 'em home; And check the



Tow'ring pride of *Rome*; And check the Tow'ring pride of *Rome*, of *Rome*, of *Rome*,

clip their wings, or chafe 'em home, clip their wings, or chafe 'em home, clip, clip, their wings



or chase'em home, and check the Tow'ring pride of Rome, of Rome, of Rome, of Rome.

A Symphony for Flutes to the following SONG.

First Flute.

Second Flute.

Sing, fing, fing, fing ye *Druids*; fing, fing, fing,  
Sing, fing, fing,



. fing, ye *Druids*; All, all, all, all your Voi—ces raise; All, all, all, all your  
 fing, ye *Druids*; All, all, all, all your Voi—ces raise; All, all, all, all your

Voi—ces raise; Sing, *fing, fing, fing*, all, all your Voi—ces raise- - - - - to  
 Voi—ces raise; Sing, *fing, fing, fing, fing* all your Voi—ces raise- - - - - to

Celebrate, to Celebrate di-vine *An-da-tes* Praise; To Celebrate, to Celebrate di—  
 Celebrate, to Celebrate di-vine *An-da-tes* Praise; To Celebrate, to Celebrate di—

—vine *An-da-tes* Praise; Sing, *fing, fing, fing, fing, fing, fing, fing, fing* di—vine *An—*  
 —vine *An-da-tes* Praise; Sing, *fing, fing, fing, fing, fing* di—vine *An--da--tes*, di—

---da-tes, di-vine, di-vine An-da-tes Praife ;  
 vine An-da-tes, di-vine An-da-tes Praife ;

ding, ding, ding ye Druids; ding, ding, ding ye Druids; ding, ding di-  
 ding, ding, ding ye Druids; ding, ding, ding ye Druids; ding, ding di-

vine- - - - - An-da-tes Praife; di-  
 vine - - - - - An-da-tes Praife ;

vine An-da-tes, di-vine An-da-tes, di-vine An-da-tes Praife ;  
 di-vine An-da-tes, di-vine, di-vine An-da-tes Praife ;



Sing, fing, fing ye *Dru—ids*; Sing, fing, fing ye *Dru—ids*, fing, fing di—vine—

Sing, fing, fing ye *Dru—ids*; Sing, fing, fing ye *Dru—ids*, fing, fing di—vine—

— *An—da—tes* Praife.

— *An—da—tes* Praife.

*A VERSE for Two Voices in the Yorkshire-Feast-Song.*

*Rigantium* Honour'd with a Race di—vine,

**B** *Brigantium* Honour'd with a

*Bigantium* Honour'd with a Race di—vine; gave Birth to the Vic—

Race di—vine, *Brigantium* Honour'd with a Race di—vine;

to  
-rious Constantine,  
gave Birth to the Vic—to

to the Vic-to-ri-ous Con-stantine: Whose Collony, whilst planted there,  
-rious Con-stantine: Whose

fresh blooming Glo-ries, still, still re-  
Collony, whilst planted there, fresh blooming Glo-ries still re-

new'd the Year; whose Col-lo-ny, whose Col-lo-ny, whilst  
new'd the Year; whose Col-lo-ny, whilst plant-ed there,



plant—ed there, fresh Bloom—ing Glo—  
fresh Bloom— — — — ing Glo—

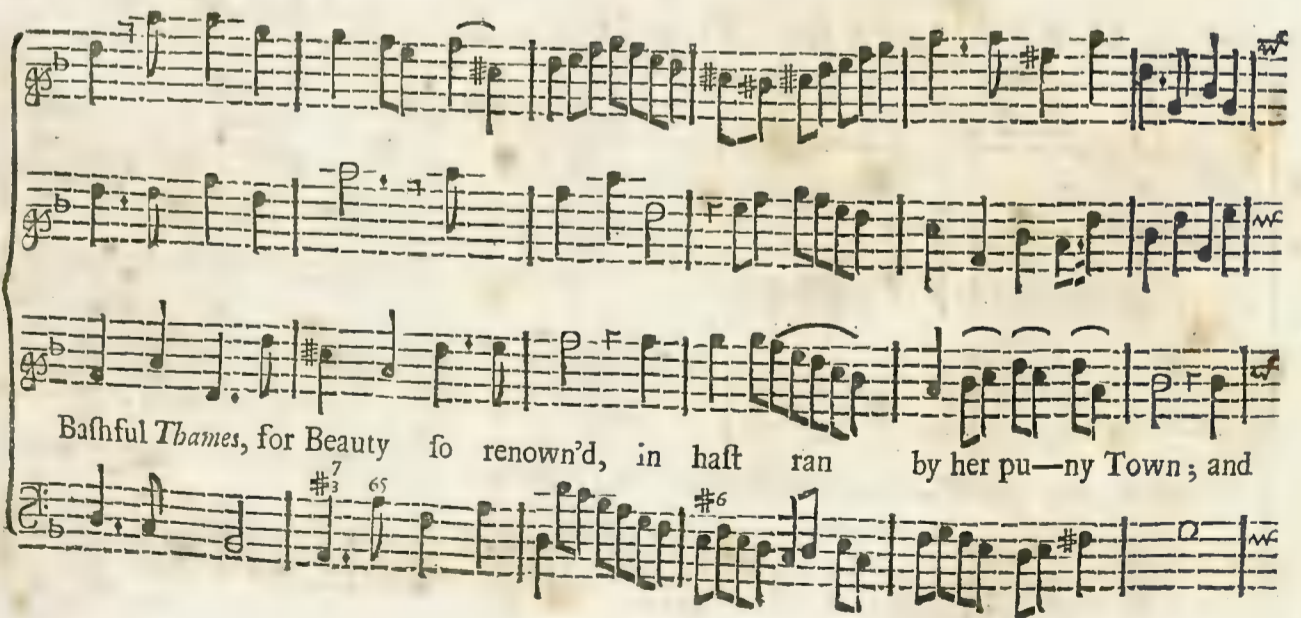
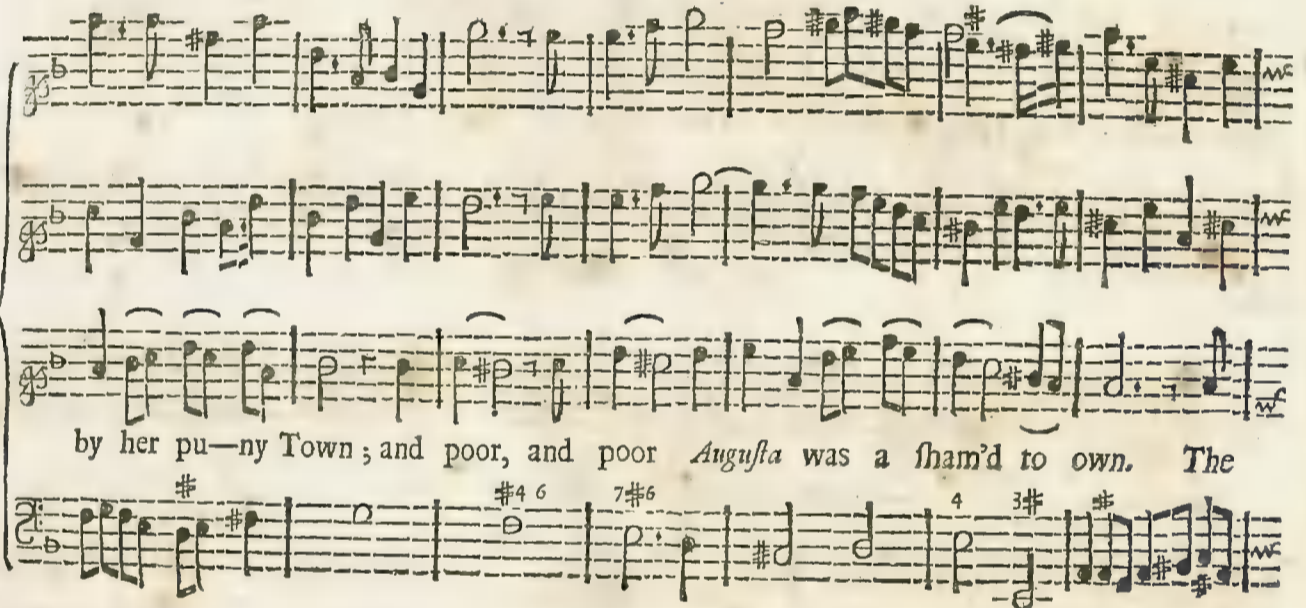
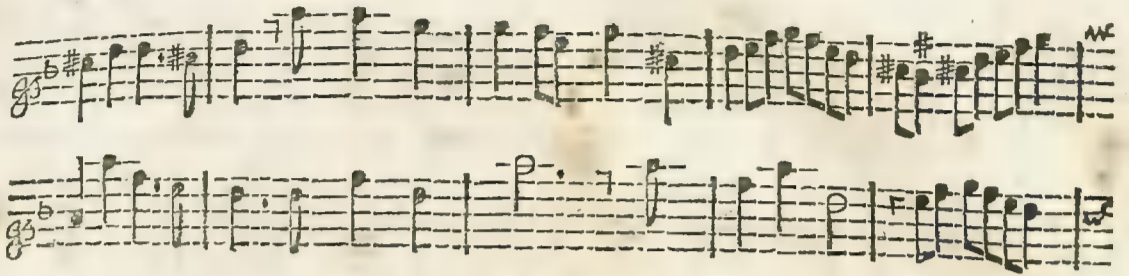
56 7

—ries still re—new'd the Year.  
— — —ries still renew'd the Year.

7 6 43

*A VERSE with Flutes in the Yorkshire Feast-Song.*

FLUTES.





poor, and poor *Augusta* was a-sham'd to own; *Au-gu-ſta* then did droo

6 7#6 4 3# 76 76

ping lye, did drooping, drooping, drooping lye; tho'

76 6 4-3 b5 9 8 7 6

76

now ſhe rears her Tow'ring Front ſo high; tho' now ſhe rears her Tow'ring Front ſo high, her

6 6 #

Tow'ring Front so high; Au-gusta

then did droop— ing lye, did drooping, drooping, drooping lye; tho'

now she rears her Tow'ring Front so high; tho' now she rears her Tow'ring Front so high, her



Musical score for the first system. It consists of four staves. The top two staves are vocal lines. The third staff contains the lyrics: "Tow' — ring Front so high, her Tow'". The bottom staff is a bass line with figured bass notation, including figures 7, 6, 3#, #, #, 76, 6, #, and b.

Musical score for the second system. It consists of four staves. The top two staves are vocal lines. The third staff contains the lyrics: "ring Front so high.". The bottom staff is a bass line with figured bass notation, including figures #, 7, #, #, 76, #, 4, and 3#.

*AVERSE with Violins in the Yorkshire-Feast-Song.*

Musical score for the AVERSE section, labeled "VIOLINS". It consists of four staves of violin music. The first staff is labeled "VIOLINS." and contains the word "VIOLINS." written below the staff. The music is in a key with one flat and a common time signature.

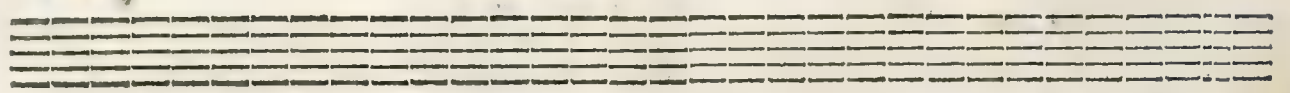
The first system of musical notation consists of four staves. The top staff is a vocal line in treble clef with a soprano clef. The second staff is a vocal line in treble clef with an alto clef. The third staff is a bass line in bass clef. The fourth staff is a keyboard accompaniment in treble clef. The music is in a key with one flat (B-flat) and a common time signature. The fourth staff contains performance markings:  $\#6$ ,  $3\#$ , and  $4\#$ .

The second system of musical notation consists of four staves, continuing the composition from the first system. It features the same four-staff structure: vocal line (soprano), vocal line (alto), bass line, and keyboard accompaniment. The notation includes various rhythmic values and accidentals. The fourth staff contains performance markings:  $4$ ,  $3\#$ , and  $4-3$ .

The third system of musical notation consists of four staves, continuing the composition. It maintains the four-staff structure: vocal line (soprano), vocal line (alto), bass line, and keyboard accompaniment. The notation includes various rhythmic values and accidentals. The fourth staff contains performance markings:  $4$ ,  $3\#$ , and  $4-3$ .



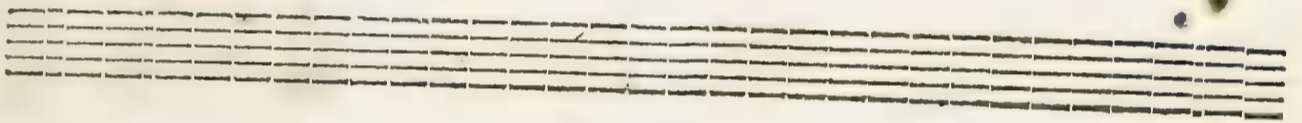
The pale and the pur—ple Rose, that af—ter cost so many, ma—ny Blows, so



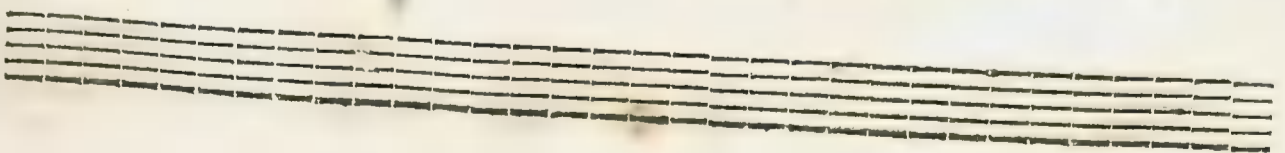
many, many Blows, so many, many Blows, when *Eng—lish* Ba—rons fought a Price



fo dear-ly bought: By the Bold———Worthies of the Shire, still



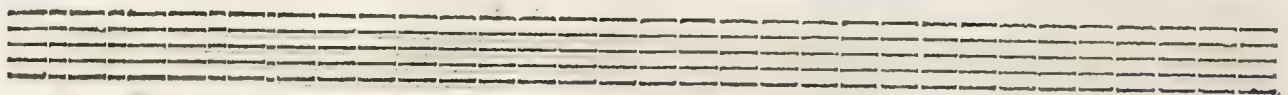
best by Sword and Shield, defended were; by the Bold———Worthies





of that Shire, still best by Sword and Shield, de-fend-ed were, were.

This system contains a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are placed below the vocal line. The system concludes with a double bar line and a repeat sign.

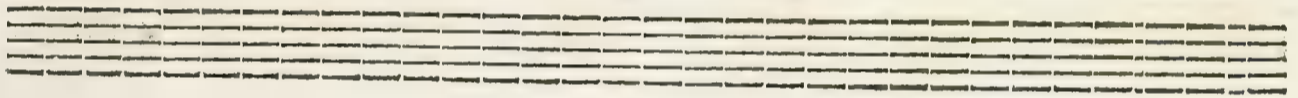


This system continues the musical score with a vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The system concludes with a double bar line and a repeat sign.

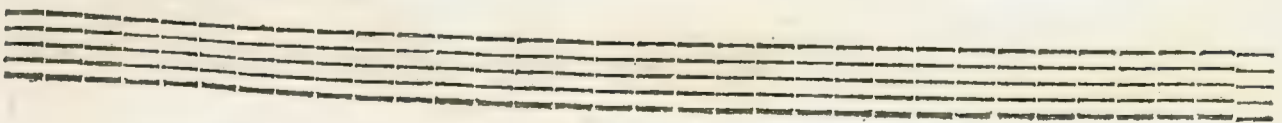


A VERSE with Violins in the Yorkshire-Feast-Song.

The first system of music consists of five staves. The top four staves are for string instruments, likely violins and violas, with various rhythmic patterns and accidentals. The bottom staff is a bass line with figured bass notation, including figures such as 6 #6, 6 4, 6 #6, 4, 6, 4, 7 #3, 4 9, 6 2, 6 #3, 6, and 6 #6.



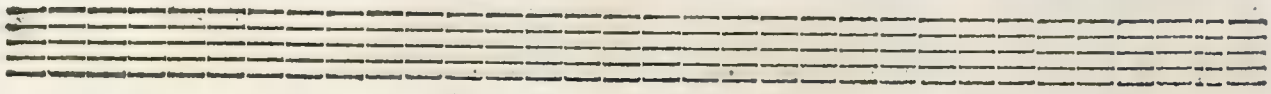
The second system of music consists of five staves. The top four staves are for string instruments. The bottom staff contains the lyrics: "O when the glit'ring Queen of Night, with black E-clipse is shadow'd, is". Below the lyrics is a bass line with figured bass notation, including figures such as S 4, 5, 6 4, 9, 6 #6, 6 #6, b7, and 65.





shadow'd o'er, o'er. The Globe that Swell ————— s with Sullen

76



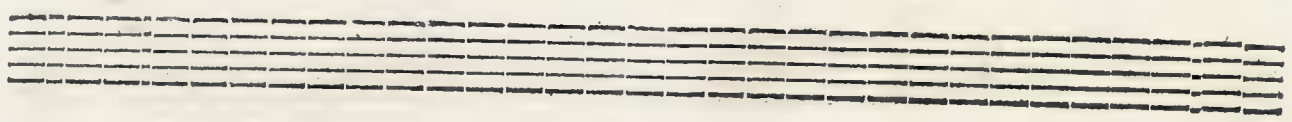
Pride, her Daz ————— ling Beams to hide; does but a

3b 7 #6 6 #6



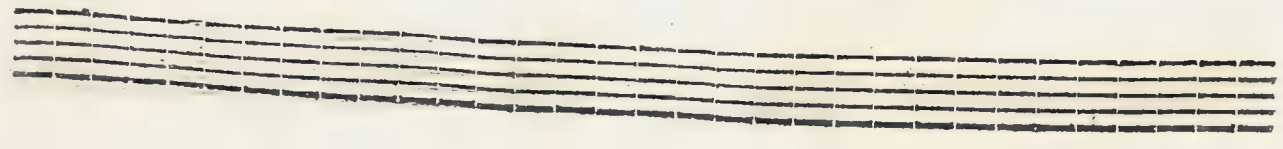
little, a lit-tle, a little, a little time a-bide, and then each Ray, and then each Ray is

43 7 65 7 6 #6 6 4 #



Bright- - - -er, is bright- - - -er than be-fore, fore.

6 #3 6 #6





A single SONG.



Hen my *Ac-me-lia* Smile — — — — — s she wounds me with a

smooth Shaft that I embrace; when she speaks, when she speaks, yet more con-

76

—founds me, her Words does fli — — — — — de with such a

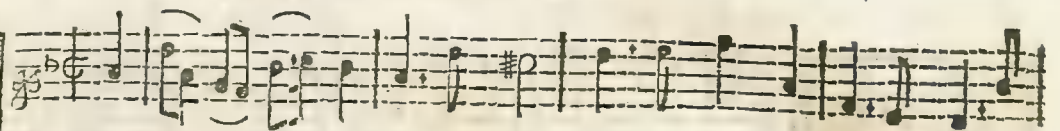
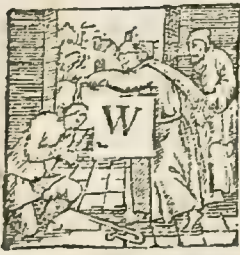
Grace: From that soft Voice what can defend me? Such live-ly

Since does from it flow, all others Wit does now of—fend me, since by kind,

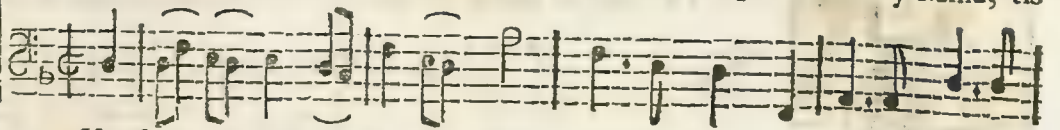
since by kind Whif—pers hers I know.

1 2

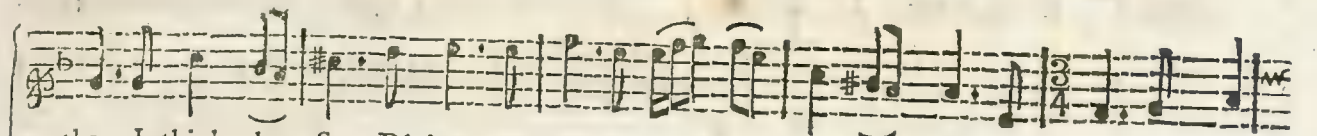
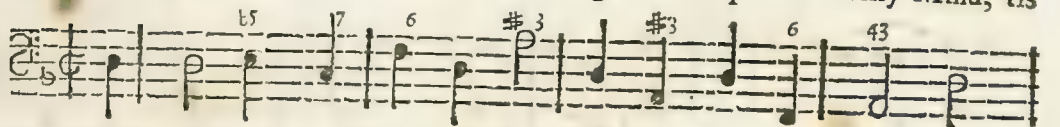
## A S O N G for Two Voices.



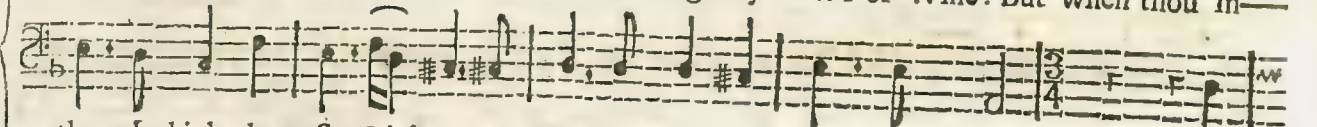
Hen love—ly *Phil-lis* thou art kind, nought but Raptures fill my Mind; 'tis



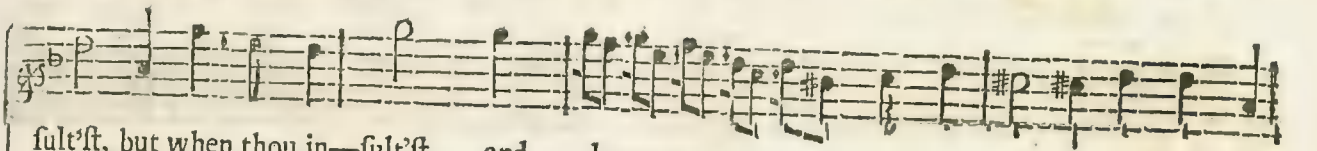
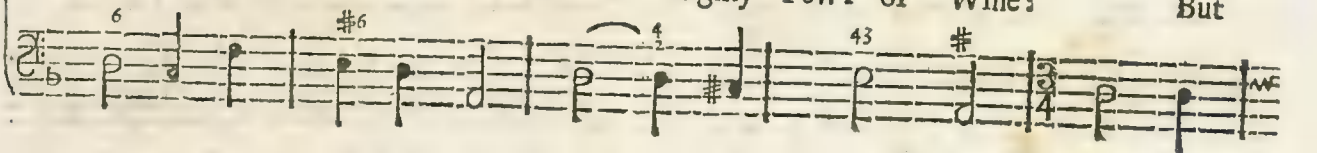
Hen love—ly *Phil-lis* thou art kind, nought but Raptures fill my Mind; 'tis



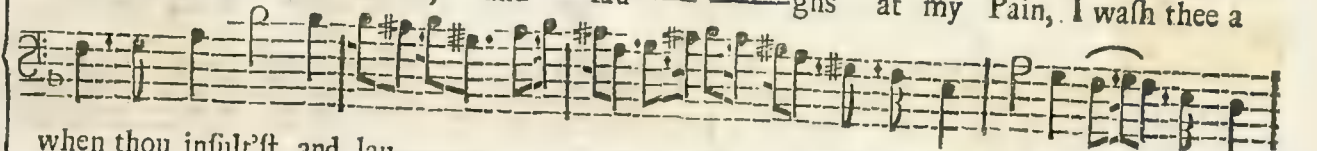
then I think thee so Divine, t'excel the migh—ty Pow'r of Wine: But when thou in—



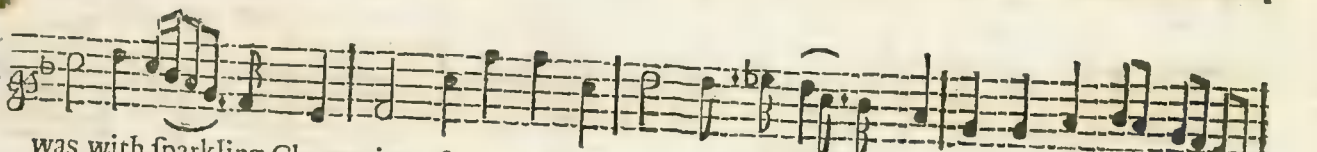
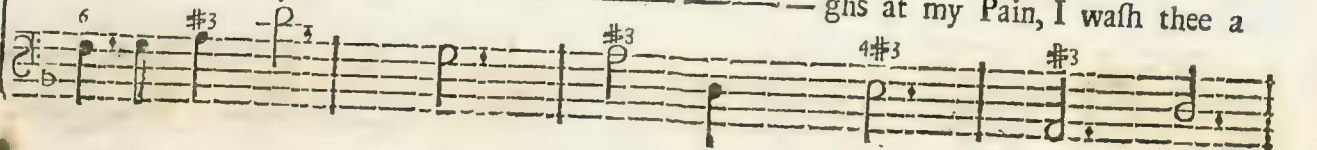
then I think thee so Divine, t'excel the mighty Pow'r of Wine: But



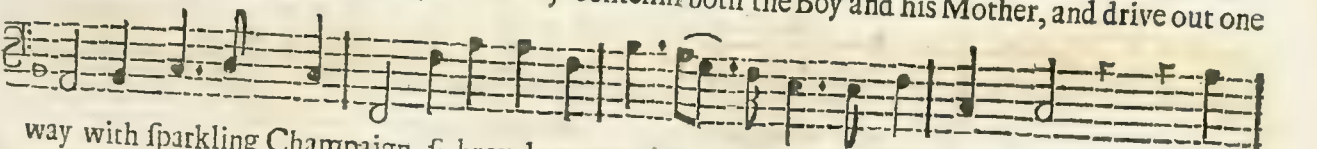
sult'ft, but when thou in—sult'ft, and lau— —ghs at my Pain, I wash thee a



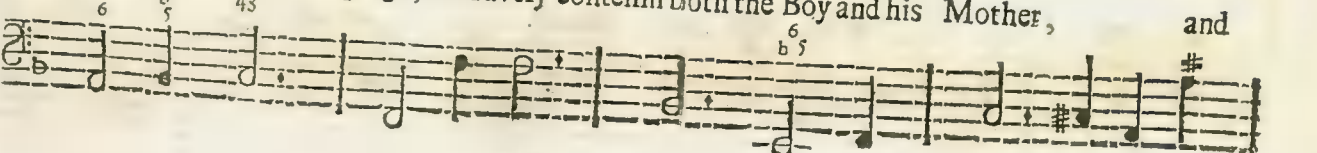
when thou insult'ft, and lau— —ghs at my Pain, I wash thee a



was with sparkling Champaign; so bravely contemn both the Boy and his Mother, and drive out one



way with sparkling Champaign; so bravely contemn both the Boy and his Mother, and





God, and drive out one God by the Pow'r, by the Pow'r of another.

drive out one God, and drive out, and drive out one God by the Pow'r of another.

4#3 6 6 43

II.

When Pity in thy Looks I see,  
 I frailly quit my Friends for thee;  
 Perswasive Love so charms me then,  
 My Freedom I'de not wish again.  
 But when thou art cruel, and heeds not my Care,  
 Streight with a Bumper I banish Despair;  
 So bravely contemn both the Boy and his Mother,  
 And drive out one God by the Pow'r of another.

A S O N G with Hautboys, on St. Cecilia's day 1692.

Hautboys.

W

Ond'rous,

8 7 5 7 9 8 6 7 3

wond'rous, wond'rous Ma—chine;

G g

8 7 4

Wond'rous, wond'rous, wond'rous, wond'rous Ma—

2 8 6 7 6#

4 5 # 3

—chine, to thee, the warb— ling

7 6# 7

Lute, tho' us'd to Conquest must be forc'd, must be forc'd, must be forc'd to

9 8 3b 7



yeild; must be forc'd, must be forc'd, must be forc'd to yeild, must be forc'd, must be forc'd to

yeild, must be forc'd, must be forc'd, must be forc'd to yeild :

With thee una—ble, with thee un-a—ble, with thee un—a—

ble to di-spute;

Tho' us'd to Con-quest, tho' us'd to

Conquest, is with thee un-a-ble to dif-pute.



Wond'rous, wond'rous, wond'rous, wond'rous Ma—

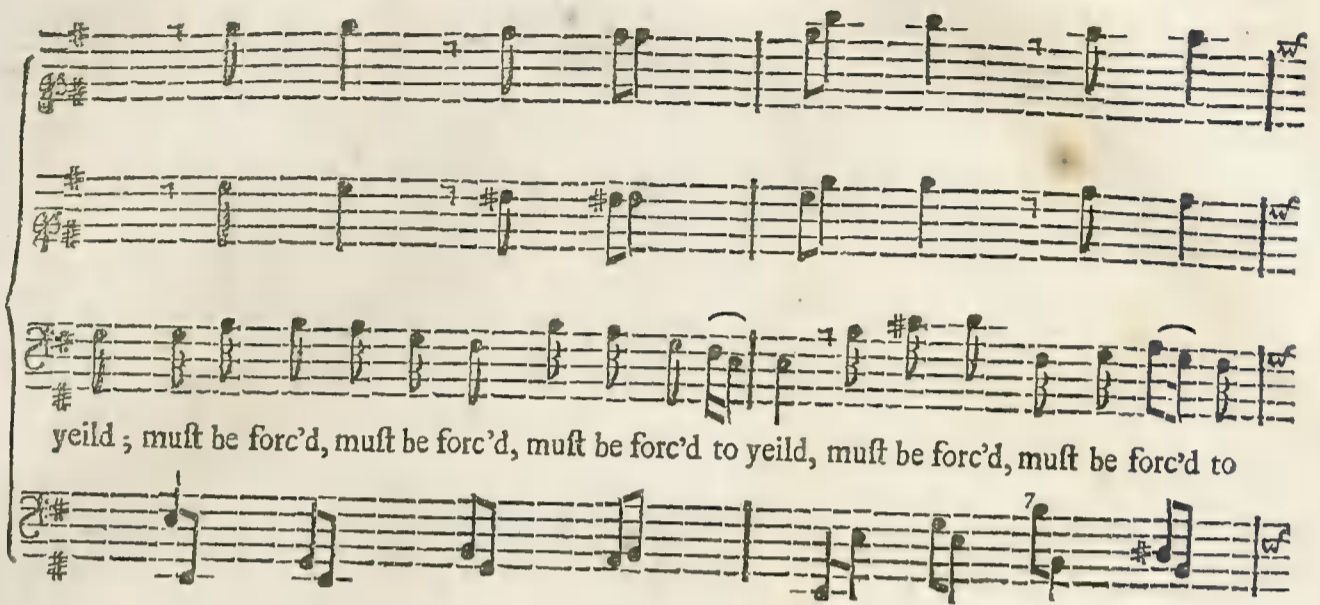
2 8 67 6 5 #  
4 3 4 5 #

—chine, to thee, the warb — — — — — ling

7 6 # 43 #

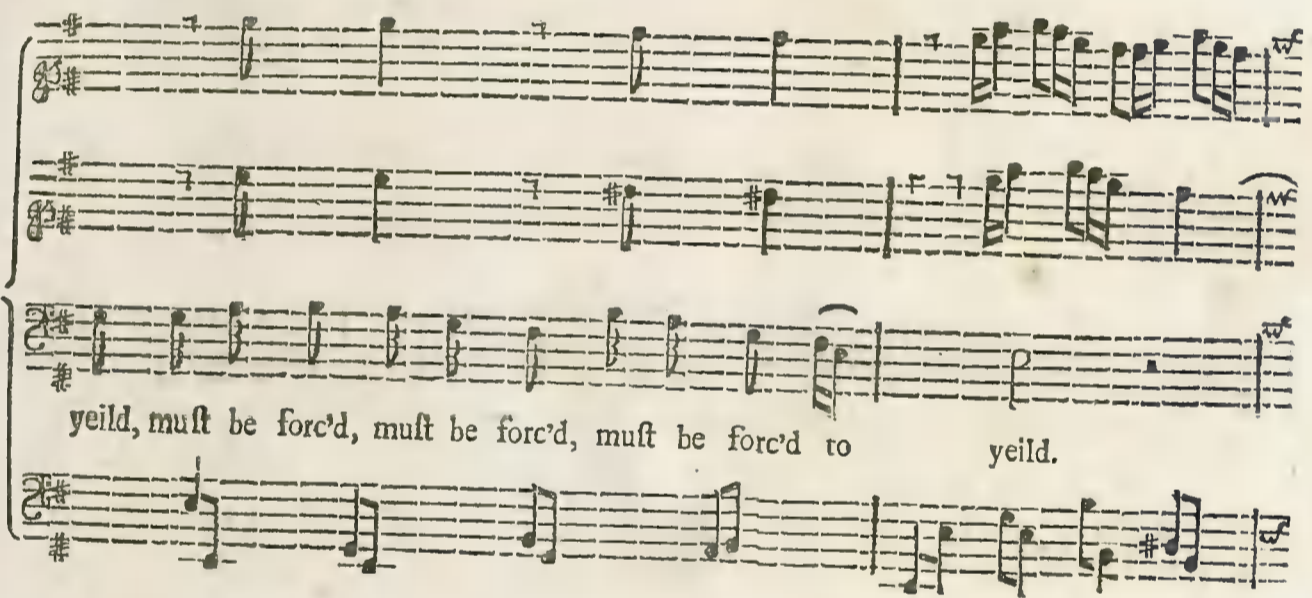
Lute, tho' us'd to Conquest must be forc'd, must be forc'd, must be forc'd to

6 6 6



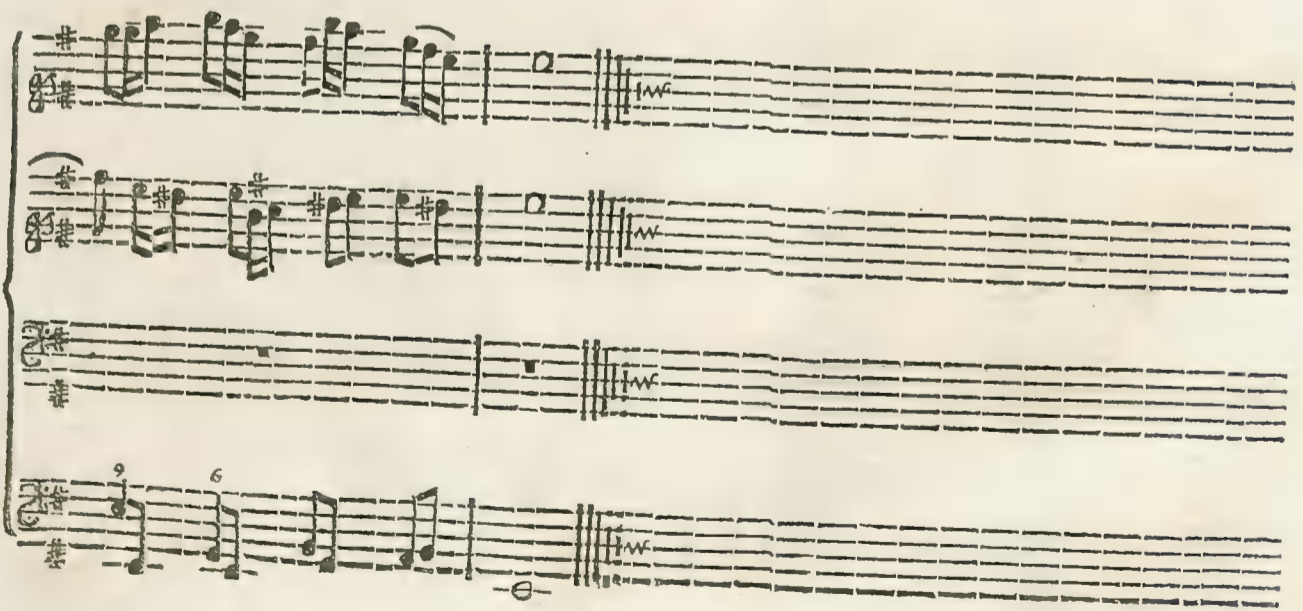
yeild ; must be forc'd, must be forc'd, must be forc'd to yeild, must be forc'd, must be forc'd to

This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are instrumental accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature.



yeild, must be forc'd, must be forc'd, must be forc'd to yeild.

This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are instrumental accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature.



This system contains four staves of music. The top two staves are vocal lines. The bottom two staves are instrumental accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature.



A SONG in Donquixote, Sung by Mr. Freeman and Mrs. Cibber.

Trumpet.

Mrs. Cibber.

Then follow brave Boys,

Detailed description: This system contains the first two staves of music. The top staff is for Mrs. Cibber, and the bottom staff is for the boys. The music is in a common time signature. The lyrics 'Mrs. Cibber.' and 'Then follow brave Boys,' are placed between the staves. The bottom staff includes fingering numbers: 2, 6, 7, 6, 43.

then follow brave Boys to the Wars, follow, follow, follow, follow,

Detailed description: This system contains the next two staves of music. The lyrics 'then follow brave Boys to the Wars, follow, follow, follow, follow,' are placed between the staves. The bottom staff includes fingering numbers: 6, 4, #6, 6, 4, #6.

follow, follow, follow, follow, follow brave Boys to the War

Detailed description: This system contains the next two staves of music. The lyrics 'follow, follow, follow, follow, follow brave Boys to the War' are placed between the staves. The bottom staff includes fingering numbers: 6, 6, 6, 6, 6, 7.

Detailed description: This system contains the final two staves of music on the page. The bottom staff includes fingering numbers: 6, 7, 43, 6, 5, 4, 6, 6, 6, 7, 6, 7, 5, 43.



follow, follow, follow brave Boys to the War

s, the Lawrel you know's the prize, the Lawrel you

know's the prize : Who brings homethe noblest, the no blest,

the no blest Scars, looks fine

est in Ce-liz's Eyes; then sha-

ke off the slothful Ease,

let Glory, let Glory, let Glo-ry in-spi- re your Hearts;

Re-mem-ber a Soldier in War and in



Peace, remember a Soldier in War, in War and in Peace, is the

no bleft of all other

Arts : Remember a Soldier in

War and in Peace, re-member a Soldier in War, in War and in Peace, is the

no ————— blest of all other Arts.

6 3 6 9 8 9 8 6 8 5 6 b5 7 5 4 3 6

9 6 4 6 7 5 4 3

A single SONG in Edipus.

**M** USICK, Musick for a

while, shall all your Cares beguile ; shall all, all, all, shall all, all, all, shall all, your Cares beguile ;

wond—'ring, wond—'ring how your Pains were eas'd, eas'd, eas'd, and dis—



—daining to be pleas'd, till A—lec—to free the Dead, till A—lec—to free the Dead, from

their E—ter— — — — —nal, E—ter— — — — —nal Band ;

till the Snakes drop, drop, drop, drop, drop, drop, drop, drop, drop from her Head ; and the

Whip, and the Whip from out her Hand ; Musick, Musick for a while shall

all your cares beguile ; shall all, all, all, all, all, all, all, shall all your cares be—

—guile ; all, all, all, all, all, all, all, shall all, your cares be—guile.

## A single S O N G.



N the Brow of *Richmond* Hill, which *Europe* scarce can pa--ral--lel, ev'--ry

Eye such Wonders fill, to view the Prospect round; where the Silver *Thames* does glide, and

stately Courts are E--di--f'd, Meadows deck'd in Summer's Pride, with verdant Beauties

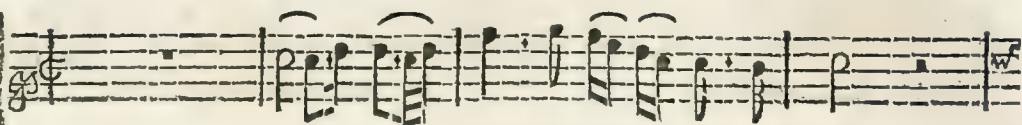
Crown'd: Lovely *Cynthia* pas--sing by, with brighter Glo--ries blest my Eye, Ah! then in

vain, in vain, said I, the Fields and Flow'rs do shine; Nature in this Charming Place, cre--a--ted

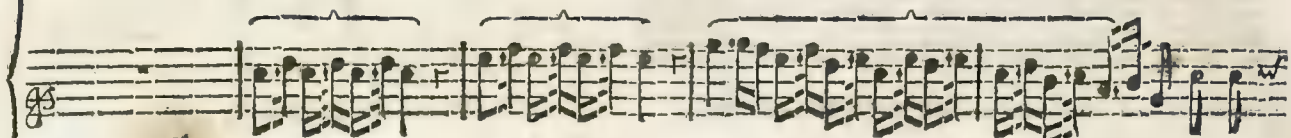
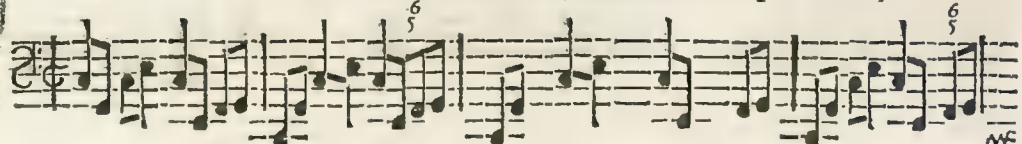
Pleasure in Excess, but all are Poor to *Cynthia's* Face, whose Features are Divine.



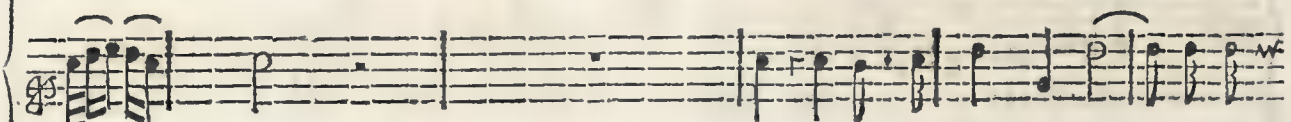
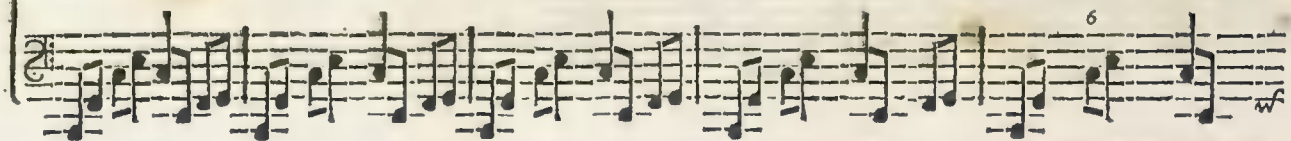
A S O N G with a Trumpet in Dioclesion.



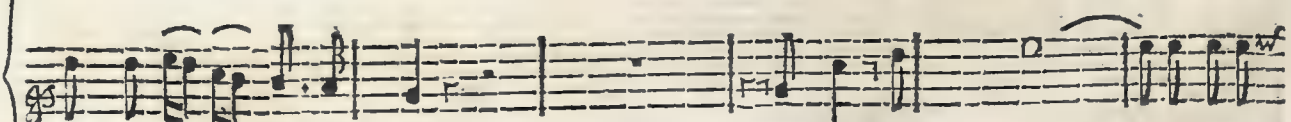
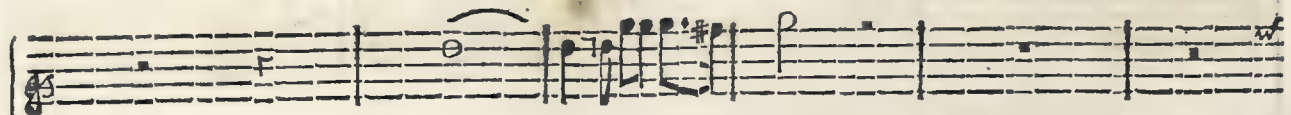
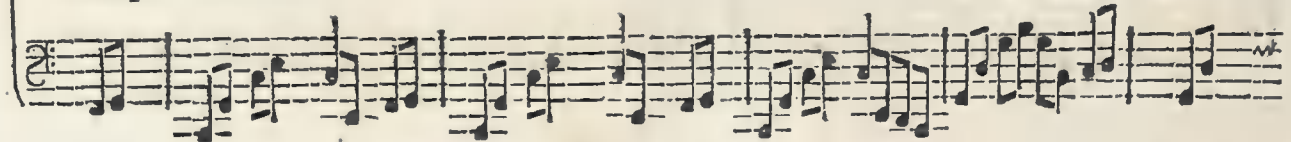
Ou—nd Fame thy Brazen Trumpet found,



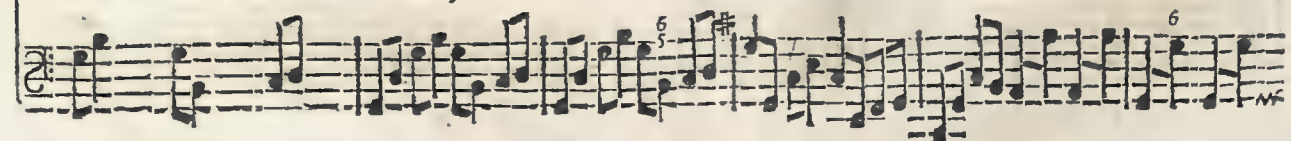
found, found, foun— — — — — d thy Brazen



Trumpet found: Stand, stand in the Centre, stand in the



Centre of the U—ni—verse; and call, and ca—ll the lifting



World a—round, while we enjoy—

7 6 3# 6 7 6 1 6#

—ful Notes re—herse, in Art-ful Numbers, in Artful

Numbers and well cho—sen Verse; Great Dioclesian's, Gre—

—at Di—o—cle—sian's Glory,



Great Dioclesian's, Gre———at Di——o——cle——sian's Glory,

Gre———at Di——o——cle——sian's Glory.

A DIALOGUE between Thirsis, and Daphne.

Thirsis.



H Y my Daphne, why complaining, and my Sighs and Tears disdain'g?

since not many hours are past ; when with hands lift up to Heav'n, then our plighted Faith was giv'n

yowing they shou'd ever last, shou'd ever, e—ver, e—ver last, shou'd ever, e—ver, e—ver last.

*Daphne.*

Oh! ingrateful fly Deceiver, and I, ea—fie, ea—fie fond Believer, to

think, that Man could e're be true! This to *Eg-la* was a Token, witness all your

*Thirsis.*

Vows are broken, and I, poor I, and I, poo—r I'm undone by you. Could that

falle ma—licious Creature, work up-on your ea—fie Nature; could she say, That Gift was

mine; No, that Garland *Eg-la* gave me, but her Arts could ne're enslave me; No, no, my

Life, my All, is thine, my All, All, All, my All is thine.



*Dapne.*

Oh! how quick my Heart is beat—ing! Oh! how quick, how quick, my

*Soft.*

Heart is beat—ing, ev'—ry Pulse the Joy re—peating, the Joy re—peating, the

Joy re—peat—ing; pleas'd to find my Swain fo true, pleas'd to

find my Swain fo true: *Thir—fs* is my on—ly Treasure, *Thir—fs*

is my on—ly Treasure, Oh! I Love, Oh! I Love be—

—yond all measure, and wou'd quit the World for you. **CHORUS.**

## C H O R U S.

Oh! how quick my Heart is beat—ing! Oh! how quick, how quick my  
 Oh! how quick my Heart is beat—ing! Oh! how quick my

Heart is beat—ing, ev'—ry Pulse the Joy re—peating, the Joy re—peating, the  
 Heart is beating, ev'—ry Pulse the Joy, the Joy re—peating, the Joy, the

Joy re—peat—ing; pleas'd to find my Swain so true, pleas'd to  
 Joy re—peat—ing; pleas'd to find my Nymph so true, pleas'd to find, to

find my Swain so true: *Thirfis* is my on—ly Treasure, *Thirfis* is my  
 find, my Nymph so true: *Daphne* is my on—ly Treasure, my on—ly, on—ly



on—ly Treasure, Oh! I love, Oh! I love, beyond all measure,  
 Treasure, Oh! I love, Oh! I love, I love, beyond all measure,

and wou'd quit the World for you.  
 and wou'd quit the World for you.

A VERSE out of the late Queen's Birthday-SONG.

**A**  
 Nd low a sacred Fu—ry sweet'd—her

breast, and the whole God her lab'—ring Soul pos—selt; to

lof—ty Strains, to lof—ty Strains, her tune—ful Lyre she

# M m

Strung, thus, thus, thus, thus, thus the Goddess Play'd, and

thus she Sung: To lofty Strains, to lofty Strains her

tuneful Lyre she Strung; and thus, thus, thus the Goddess Play'd,

and thus she Sung; to lofty Strains her tuneful Lyre she

Strung; and thus, thus, thus, the Goddess Play'd, and

thus she Sung.





Sun without de-cay ; without, with-out de-cay. Many, many,  
 like the gla— d Sun without de-cay.

many such Days may she be— hold ; many, many,  
 Many, many, many such Days may she be— hold ;

many such Days may she behold ; many, many, many, many, many, many, many such  
 many, many, many such Days may she behold ; many, many, many, many, many, many

Days may she be- hold ; like the gla— d  
 such may she behold ; like the gla— d Sun without de-cay ;



Sun with—out de—cay; with—out, with—out de—cay:  
 Like the gla— d Sun with—out de—cay;

May Time that tear—s, may Time that tear—  
 May Time that tear—s, may Time that tear—

—s, where he lays hold; On—ly Sa—lute her, on—ly Sa—lute her,  
 —s, where he lays hold; On—ly Sa—lute her, on—ly Sa—lute her, on—ly Sa—

on—ly Sa—lute her in his way; May Time that tear—s,  
 —lute her, Sa—lute her in his way; May Time that

may Time that tear——s, where he lays hold ;

tear——s, may Time that tear——s, where he lays hold ; On—ly Sa—

On—ly Sa—lute her, on—ly Sa—lute her, on—ly Sa—lute her in his way ; Sa—

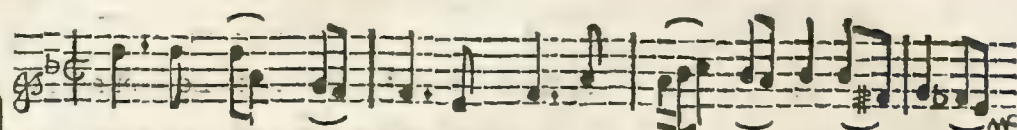
—lute her, on—ly Sa—lute her, only Sa—lute her, Sa—lute her in his way ; Sa—

—lute—— her in his way.

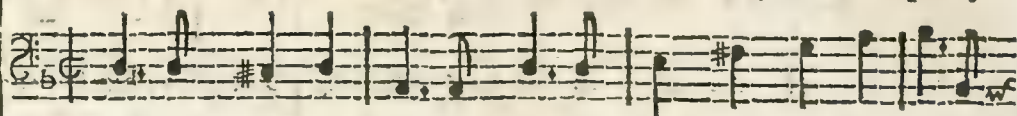
—lute—— her in his way.



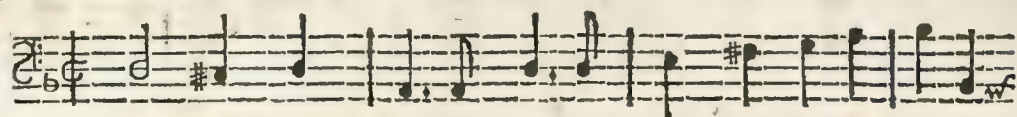
The EPICURE.



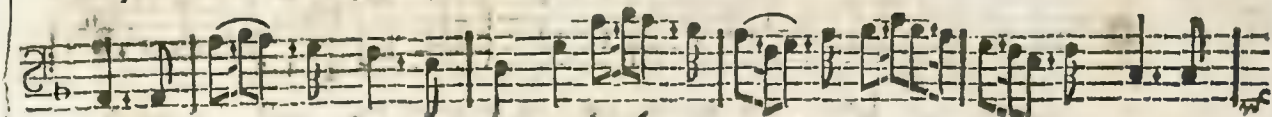
N—der-neath this Myrtle Shade, on Flow'—ry Beds Su—pinely



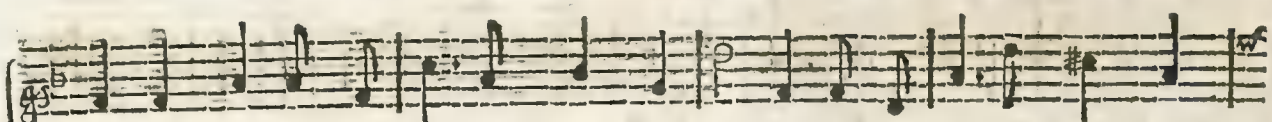
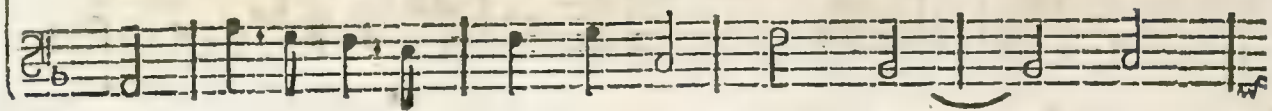
N—der—neath this Myrtle Shade, on Flow'—ry Beds Su—pinely



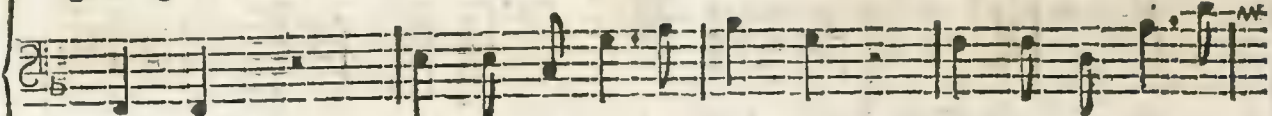
laid; with Od'rous Oyls my Head o'erflowing, and a—rou—nd it Rosés



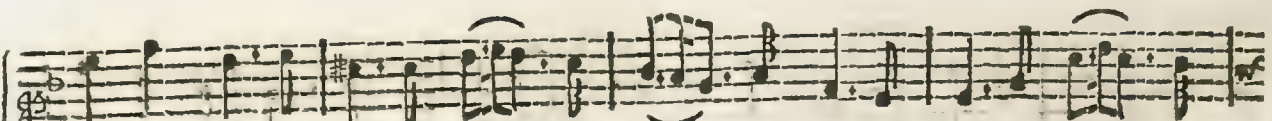
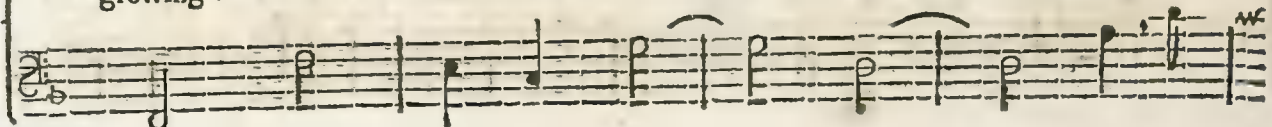
laid; with Od'rous Oyls my Head o'erflow—ing, and a—rou—nd it Rosés



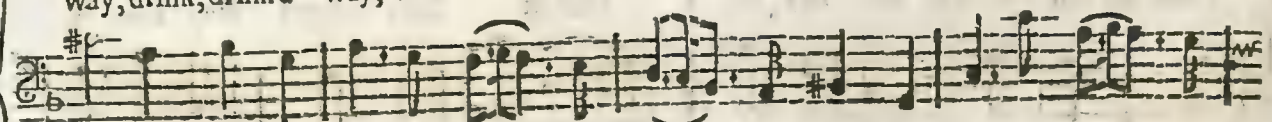
growing : What should I do but drink a—way, what should I do but drink a—



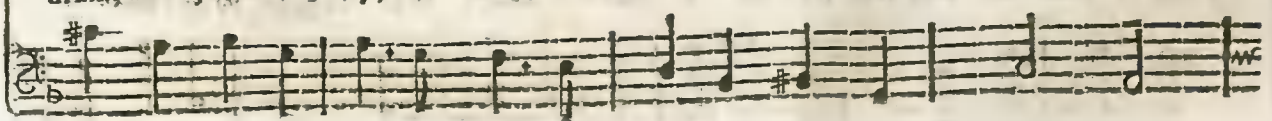
growing : What should I do but drink, drink, what should I do but



way, drink, drink a—way, the Heat and Trou—bles of the day, the Heat and



drink, drink, drink a—way, the Heat and Trou—bles of the day, the Heat and



Troubles of the day? In this more than Kingly State, Love himself shall on me wait,

Troubles of the day? In this more than Kingly State, Love himself shall on me wait;

Fill to me, Love, nay fill it up, and mingled, ca—st, cast in—to the

Fill to me, Love, nay fill it up, and mingled ca—st in—to the

Cup, Wit and Mirth Vig'rous Health, Vig'rous Health, and Gay Desires. The

Cup, and Noble Fires, Vig'rous Health, Vig'rous Health, and Gay Desires. The

Wheel of Life no less will stay, in a smoo—th than rugged Way, since it

Wheel of Life no less will stay, in a smoo—th than rugged Way, since it



e—qually doth flee, let the Mo—tion pleafant be, let the Mo—tion

e—qually doth flee, let the Mo—tion pleafant be, let the

pleafant be, let the Mo—tion plea—fant be.

Mo—tion plea—fant be, let it plea—fant be.

*Solus:*

Why do we precious Ointments fhov'r? Nobler Wines why do we pour?

Beauteous Flow'rs why do we fpread, up—on the Mo—nu—ments of the Dead?

Nothing they but Duft can fhov, or Bones that ha—ften to be fo.

**CHORUS**

CHORUS.

Crown me with Ro—fes whilst I live, now, now your Wine and Ointments give :

Crown me with Ro—fes whilst I live, now, now your Wine and Ointments give :

Af—ter Death I nothing crave, I nothing crave, let me a—live my Pleasure have ;

Af—ter Deeth I nothing, nothing crave, let me a—live my Pleasure have ;

all, all are Sto—icks, all, all are Sto—icks in the Grave ; all, all are

all, all are Stoicks, all, all are Stoicks in the Grave ; all, all are

Sto—icks in the Grave.

Stoicks in the Grave.



A SONG for Two VOICES.



Ulia, Julia, your un-just dis-dain, moves, mo— — — — — ves me, to com-

Julia, Julia, your unjust disdain, moves, mo— — — — — ves me to com-

7#6 9#8 65 # 6 5 4 3 6 3# 43#

plain; you, you, you that Vow'd to be so true; a—las, a—las, a—las, a—las, a—

—plain; you, you, you that Vow'd to be so true; a—las, a—las, a—las, a—

6 7 65

—las is false and Marri'd too; cou'd I dri— — — — — ve those thoughts a.

—las, is false and Marri'd too; cou'd I dri— — — — — ve those thoughts a—

6 5 7 5 4 6 7 5 4 6 76

—way; that rack me, rack me ev'-ry day, by your, by your un-just In—

—way; that rack me, rack me ev'-ry day, by your, by your un-just In—

# 7 6 7 6 7 # 6 #4 2

—con-stant-cy ; Oh! oh! how happy, oh! oh! how happy, how

—con-stant-cy ; Oh! oh! oh! how happy, how happy, oh!

happy, oh! oh! how happy, how happy, shou'd I be ; oh! oh!

oh! how happy, how happy, how hap-py shou'd I be ; oh! oh!

oh! how happy, happy, happy, happy, happy shou'd I be ; Oh! oh! oh! how

oh! how happy, happy, happy, happy, happy shou'd I be ; Oh! oh! oh! how

happy, happy, happy, happy, happy shou'd I be.

happy, happy, happy, happy, happy shou'd I be.



A single S O N G.

H! fair Cedariz, Oh! ————— fair Cedaria hide those

Eyes, that Hearts Enough have won; for who--fo--ever sees them die —————s; oh!

— fair Ce-da-ria hide those Eyes, for who--fo--ever sees them die —————s, hide those

Eyes, for who--fo--ever, who--fo--ever sees them die —————s; and cannot, and cannot, cannot

ruine shun : ————— Such Beauty and Cha —————

—rms are seen u--ni--ted in your face?

P p

Such Beauty and Cha—rms are seen u—ni—ted in your

face, the prou—dest, the prou—dest can't but own you, can't but

own you Queen of Beauty; of Beauty, Wit and Grace; Such Beauty and Cha—rms are

seen u—ni—ted in your face; the Proudest, the Prou—dest

can't but own you, the Prou—dest can't but own you, can't but own you

Queen of Beau—ty, Wit, and Grace; The Proudest can't but own you, Quee—



n of Beau—ty Wit and Grace; then pi—ty me, then

pi—ty me, who am your Slave; then pi—ty me, then pi—ty,

pi—ty me who am your Slave; and grant me, grant me a Re—prive,

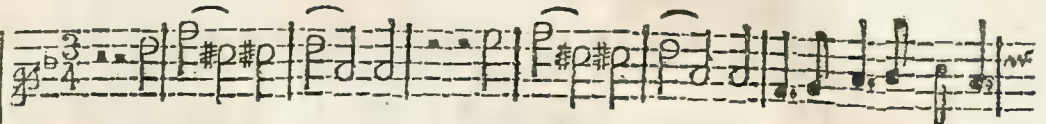
un—less I may your Favour have, I can't, I can't one moment live; I

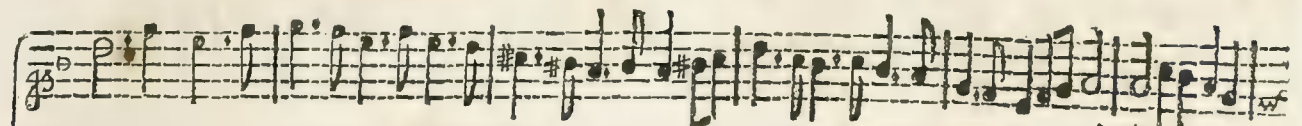
can't, I can't un—less I may your Favour have, I can't, I can't one

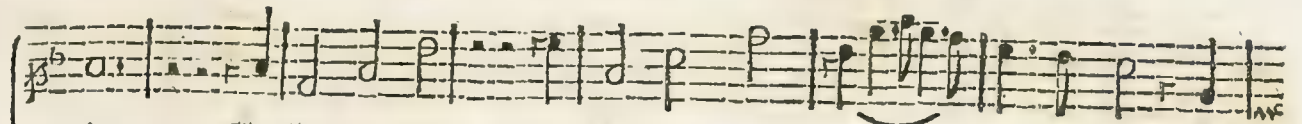
Mo—ment Live.

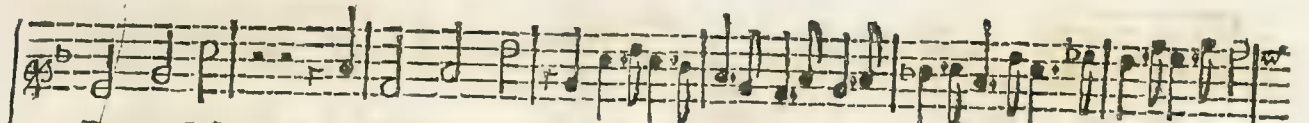
A single S O N G.

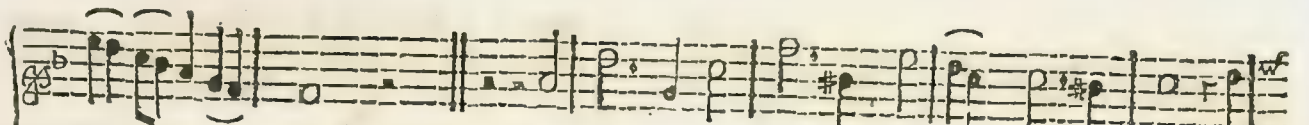


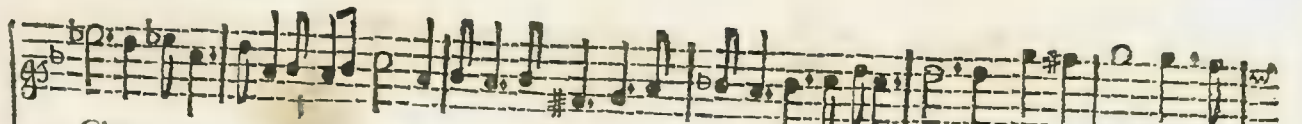

  
 Lov'd fair Ce—lia, I Lov'd fair Ce—lia, many, many, many


  
 years before she shew—'d her Art, her


  
 Art; Her Beauty first, her Humor next, by tu—ns; her


  
 Beauty first, her Humor next, by tur—ns


  
 engag'd my Heart. And when to these, when to these she Friendship joyn'd, her


  
 Char—ms, her Char—ms were so intire, that with—



—out being Dull, and Blind, I cou'd none else, none, none, none, none, I cou'd none else,

no, none, no, none, no, none, none else ad—mire.

A SONG on the late Queen.



Ay her Blest ex—ample, chase Vice in troops out of the Land;

Fly—ing from her aw—ful Face, like trembling Ghosts when day's at hand: May her

He—ro bring us Peace, won with Ho—nour in the Field: And our home—bred

Factions cease, He still our Sword, and She our Shield.

The Bass of this is the old Scotch Tune of "Cold & Raw"<sup>Q9</sup>



A single SONG.



ET us Dance, let us Sing, let us fi

ng, whilst our Life's in the Spring; and give all, and give all, all, all,

all to the great God of Love: Let us Love. Let us Re-vel, let us

re-vel and play, let us, let us re-vel and play, and re-joy

ce whilst we may: Since old Time, since old Time these de-ligh

ts will re-move.



A DIALOGUE between Thyrsis, and Iris.



Musical staff with treble clef, key signature of one flat, and common time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes.

Air *I-ris* and her Swain, were in a shady Bow'r, where *Thyrsis* long in

Musical staff with bass clef, key signature of one flat, and common time signature. It contains several whole notes and rests, with a fermata over the final note.

Musical staff with treble clef, key signature of one flat, and common time signature. The melody continues with various rhythmic values and rests.

vain had fought the hap-py hour; at length his hand advancing upon her Snowy Breast, he

Musical staff with bass clef, key signature of one flat, and common time signature. It features a series of quarter notes and rests.

Musical staff with treble clef, key signature of one flat, and common time signature. The melody includes a trill and various note values.

said; O kifs me lon-ger, and lon-ger yet, and lon-ger if you will

Musical staff with bass clef, key signature of one flat, and common time signature. It contains a series of quarter notes and rests.

Musical staff with treble clef, key signature of one flat, and common time signature. The melody is more complex, featuring sixteenth notes and rests.

make me blest. An ea-sy yeilding Maid, by trusting is undone; our Sex is oft betray'd by

Musical staff with bass clef, key signature of one flat, and common time signature. It includes a triplet and other rhythmic figures.

Musical staff with treble clef, key signature of one flat, and common time signature. The melody features a series of eighth notes and rests.

grant-ing Love too soon; if you desire to gain me, your suff'ring to redress, pre-

Musical staff with bass clef, key signature of one flat, and common time signature. It contains a series of quarter notes and rests.

Musical staff with treble clef, key signature of one flat, and common time signature. The melody includes a trill and various note values.

-pare to Love me longer, and lon-ger yet and lon-ger, before you

Musical staff with bass clef, key signature of one flat, and common time signature. It contains a series of quarter notes and rests.

[Thyrsis.]

shall possess : The little care you show, of all my sorrows past, makes Death appear too slow, and

Life too long to last; Fair *I-ris* kisses me kindly, in pity of my Fate, and kindly

[Iris.]

still, and kindly still before it be too late. You fondly court your Bliss, and no advances

make 'tis not for Maids to give, but 'tis for Men to take : So you may kiss me

kindly, and kindly still and kindly, and I will not rebel; but do not kiss and

tell, but do not kiss and tell, no never kiss and tell. And may I kiss you



Yes you may kifs me kindly, and kindly still, and kindly still, and kindly, and  
 kind—ly, and kindly still, and kindly, and will you not re—bell?

I will not rebell. Yes you may kifs me kindly still, and kindly still, and I will not re—  
 And may I kifs you kindly, and kindly still, and kindly still, and you will not re—

—bell; but do not kifs and tell, but do not kifs and tell, no, no, no, no, no,  
 —bell? No, no, no, no, no, no, I'll never kifs and tell, no, no, I'll

no, no, no, no, no, no, no, I'll never, never, never, no, never, never, never, no, never kifs and tell.  
 never kifs and tell, no, no, no, no, no, no, no, no, I'll never, never, never, I'll never, never, never kifs and tell.

CHORUS.

Thus at the height we Love and live and fear not, fear not to be

Thus at the height we Love and live and fear not, fear not to be

Thus at the height we Love and live and fear not, fear not to be

poor: We give, and we give, we give and we give, we give and we

poor: We give and we give, we give and we give, and

give, till we can give no more: But what to day, will take a-way, to

give, till we can give no more: But what to day, will take a-way, to

morrow, to mor-row will re-store.

morrow, to mor-row will re-store.

End with the first Strain.



A SONG on St. Cecilia's Day 1692.

Fluts.

Violins.

High Contratenor.

This system contains the first six staves of the musical score. The top staff is for Flutes, the second for Violins, and the third for High Contratenor. The bottom three staves are for other instruments, likely strings and basso continuo. The music is in a common time signature and features various melodic lines and accompaniment.

This system contains the next six staves of the musical score, continuing the instrumental parts from the first system. It includes parts for Flutes, Violins, and other instruments. The notation continues with various rhythmic patterns and melodic developments.

Hark! hark! each Tree its  
Hark! hark! each Tree its fi ————— lence breaks ;

fi ————— lence breaks; Hark! hark! each Tree its fi —————  
Hark! each Tree its fi —————



---lence breaks ;

---lence breaks ;

Hark! hark! each Tree its

Hark! hark! each Tree its fi ————— lence

fi ————— -lence breakes ;

Hark!

*S f*

breaks, hark! hark! each Tree its fi ————— lence breaks; the *Box* and

hark! each Tree its fi ————— lence breaks; the

7 #5 #6 6 # 7 7 # 6#

*Firr*, to tal ————— k, to talk, to talk, to

*Box* and *Firr*, to tal ————— k, to talk, to talk, to tal —

3 # 7 9#3 5 3 #b



talk be—gin; Hark! hark! hark! hark!

k be—gin; Hark! hark! hark! hark! hark!

7 9 9 98 98 98  
76 76 76

hark!

hark! this in the spri—ght—ly Vi—o—lin,

That in the *Flute* distinctly, di—stin—ct—ly speaks, distinctly, di—stin—ct—ly speaks;

The first system of the musical score consists of seven staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment. The sixth staff is a flute part with lyrics. The seventh staff is a bass line with figured bass notation.

That in the  
This in the Spright—ly *Vi-o-lin*;

The second system of the musical score consists of seven staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment. The sixth staff is a violin part with lyrics. The seventh staff is a bass line with figured bass notation.



Flute di—stinct—ly, distinct—ly, di—stinct—ly speaks ;  
This in the spright—ly Violin, di—stinct—ly speaks ;

#6 #6

Instruments Rest.

'Twas

'Twas Sympathy, 'twas

3#

T t

Sympathy their lift'ning Brethren drew, 'twas Sym———pathy their  
 Sympathy, 'twas Sympathy, 'twas Sym———pa--thy their lift'

lift'———ning Brethren drew; when to the *Thracian* Lyre with lea-fy wings they  
 ——ning Brethren drew;

fle———w ;  
 when to the *Thracian* Lyre, when to the *Thracian* Lyre with lea-fy wings they

When to the *Thra—cian* Lyre with lea-fy wings they fle———  
 fle———w, with lea-fy wings they fle———



w, with lea—fy wings they flew, when to the *Thracian Lyre* with lea—fy  
w, with leafy wings they flew, when to the *Thracian Lyre*, with lea—fy

78

wings they fle—w, with leafy wings they flew, with  
wings they fle—w, with lea—fy wings they flew, with

*Flutes.*

*Violins.*

leafy wings they flew.

lea—fy wings they flew.

A piano accompaniment consisting of seven staves of music. The top four staves are for the right hand, and the bottom three are for the left hand. The music features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand.

A SONG for Two VOICES.

**I** Celia Eyes me, Celia Eyes me, I approach her, but she  
 spy Celia, I spy Celia, I approach her, I approach her, but she

The first part of the song features two vocal staves and a piano accompaniment. A decorative initial 'I' is placed at the start of the first vocal line. The lyrics are written below the vocal staves. The piano accompaniment includes figured bass notation: 7#6 and #43#.

fly—'s me; I per—sue, I persue, I persue, I persue, I per—  
 fly—'s me; I persue, I persue, I per—

The second part of the song continues with two vocal staves and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment includes figured bass notation: 9/7 and 7.



---sue; I perfue, I perfue; More coy, more: coy, more, more coy I find her; I seem

---sue; I perfue, I perfue; More coy, more: coy, more, more coy I find her; I seem

6 7 6 6 7 6 6 5 4 3 6

Colder, colder, colder, then, then, then she's kinder, she's kinder; then, then, then she's

Colder, colder, colder, then, then, then she's kinder, she's kinder; then, then, then she's

#6 b6 #3 #7 #67 65# #5 #45 43#

kinder, she's kinder, then, then, then, then she's kinder: My words

kinder, she's kinder, then, then, then, then she's kinder: Her Eyes Charme me,

7 #5 4 6 # 6 # 6

mov-----e her, and I love her, and I love her, I love her, I

she Esteems me, and I love her, I love her, I

7 # 6 4 65 43 7 6

love her ; In not Blessing most, most the Blesses; In not Blessing  
 love her; In not Blessing most, most the Blesses, In not Blessing most, most the

98  
43#

67

most, most the Blesses, and not pos-sel-sing, and not possessing, and not—  
 Blesses, most the Blesses, and not possessing, and not possel-sing, and not—

87

— possessing, each, each, each posselles; each, each posselles, each, each, each pos-  
 — possessing, each, each, each posselles; each, each, each posselles, each, each, each pos-

5#6

43#

— fesses, each, each posselles : Now, now the Blushes, now, now, now the  
 — fesses, each each, each posselles :

43#

76

End here.



Blufhes; she wou'd leave me, but I ho—ld her, I  
 I grow bol—der, but I ho—ld her, I hold her, I

hold her, ho—ld her; She grows  
 ho—ld her, I hold her; She grows

an—gry, grows an—gry, grows an—gry, grows an—gry;  
 an—gry, grows an—gry, grows an—gry, grows an—gry;

I ap—peafe her, I ap—peafe her, I ap—peafe her;  
 I ap—peafe her, I ap—peafe her, I ap—peafe her; I am red—

Then, then, then I please her, then, then, then I please her, then, then,  
 er, then, then, then I please her, then, then, then I please her,

then, then, then, then, then I please her, then, then, then I please her :  
 then, then, then, then, then I please her, then, then, then I please her : Her Eyes

My words mo—ve her, and I love her, and I love her,  
 Charme me, she Esteems me, and I Love her,

I love her, I love her. In &c.  
 I love her, I love her. In not Blessing &c.

End with the part, (Each posselles &c.)



A Drinking

S O N G,

With a Chorus for Three Voices.



Is Wine was made to Rule the Day, 'tis Wine, 'tis Wine, 'tis Wine;

'tis Wine was made to Rule the Day, and not the fla'ring Sun; 'tis Love that

shou'd o're Night bear sway, and not the fil—ly fil—ly Moon; and not the

fil—ly, fil—ly Moon: Wine is th' amazement of the Old, that Blifs wou'd fain re—

—trieve, and love the bus'ness of the Bold, that can Both joys re—veive.

CHORUS.

Turn over.

CHORUS.

Let my Queen live for e—ver, for e—

Let my Queen live for e—ver, for e—

Let my Queen live for e—ver, for e—

—ver, for e— ver, for e— ver, for

—ver, for e— ver, for e— ver, for

—ver, for e— ver, for

e—ver, and let's still drink, drink, and let's still drink, drink *French Wine*; let my

e—ver, and let's still drink, drink, and let's still &c.

e—ver, and let's still drink, drink, and let's still drink, drink *French Wine*;

Rage be Im—mortal, let my Rage be Im—mortal, let my Rage be Im—

let my Rage be Im—mortal, let my Rage be Im—mortal, let my

let my Rage be Immortal, let my Rage be Im—



—mortal, let my Rage be Im—mortal, and my Li—quer di—vine; let my  
 Ra— — — ge be Im—mortal, and my Li—quer di—vine; let my  
 —mor—tal, let my Rage be Im—mortal, and my Li—quer di—vine;

Rage be Im — — — mor — — — tal, my Rage be Im—  
 Rage be Im—mortal, let my Rage be Im—mor—  
 let my Ra— — — ge be Im—mortal, let my Rage be Im—

—mortal and my Li—quer di—vine.  
 —tal, and my Li—quer di—vine.  
 —mor—tal, and my Li—quer di—vine.

Infus'd in Wine, let's sink to rest, and Dream of what we Love;

Infus'd in Wine, let's sink to rest, and dream of what we Love: And since she may not

be possess'd, let's thus our wants improve; and since she may not be possess'd, let's thus our

Chorus again,

wants improve. Oh! lull me, Oh! lull me, couch'd in soft re- pose; Oh!

lull me, Oh! lull me, couch'd in soft re- pose; and sleep, sleep

ne'er from me take; Ex- cept the God will in- ter- pose, and let me en-

jo- y a- wake. End with the Chorus.



A SONG for two Voices.



H! the sweet delights of Love, oh! oh! oh! oh! oh! the

Oh! the sweet delights of Love, oh! oh! oh! oh! oh! the

76 56 7 6 7# 6 7 6 7 6 7 #6

sweet de—lights of Love, Who, who wou'd live, who, who wou'd live and

sweet de—lights of Love, Who wou'd live, who, who wou'd live, wou'd live and

7 4# 6 6 3#

not enjoy 'em? I'd refuse the Throne of *Jove*, shou'd power— or Ma—jesty, shou'd

not enjoy 'em? I'd refuse the Throne of *Jove*, shou'd pow—

43# b

pow—er or Ma—je—sty destroy 'em.

er or Ma—je—sty destroy 'em.

5 6 9 87 43

First strain again.

Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealou—

Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealou—

—fies and Cares: But let Love, let Love remove 'em, but let Love remove 'em, I ap—

—fies and Cares: But let Love, but let Love— remove 'em, I approve 'em,

43# 5# #6 3# 65 65# 43#

—prove 'em, I approve 'em, I approve 'em.

I approve 'em, I — approve 'em.

65# 43# 6 6 #6 7 6 #6 3# #

End with the first Strain.

A SONG for Two VOICES.

WE the Spirits of the Air, that of humane things take care; out of pi—ty now de—

We the Spirits of the Air, that of humane things take care; out of pi—ty now de—



—scend, to forewarn what does at—tend. Greatness clog'd with scorn de—cays,  
 —scend, to forewarn what does at—tend: Greatness clog'd with

Greatness clog'd with scorn decays, with the slave no Empire, no, no, no, no, no, no Empire  
 scorn decays, with scorn decays; with the slave no Empire, no, no, no, no, no, Empire

*First Strain again.*  
 stays. Cease to languish then in vain, since  
*First Strain again.*  
 stays. Cease to languish, cease to languish then in vain, since  
*First Strain again.*

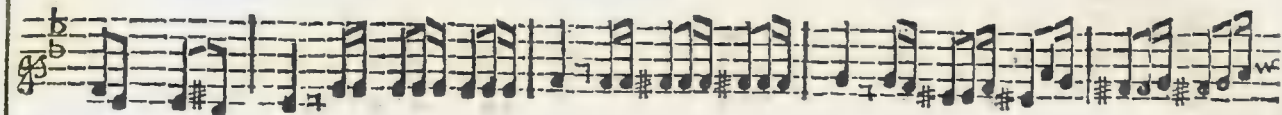
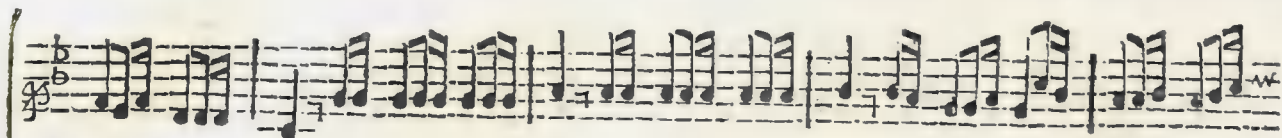
never, never, ne—ver, never, ne—ver to be lov'd a—gain. *End with the first Strain.*  
 never, never, never, never, ne—ver to be lov'd a—gain. *End with the first Strain.*  
*End with the first Strain.*

A SONG in the Indian Queen.

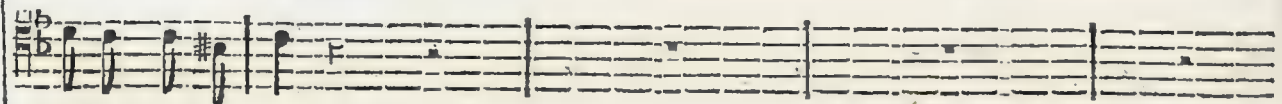
W Hat flat'ring noise is this, at which my Snakes all

Hifs, Hifs, Hifs, Hifs, what  
 Hifs, Hifs, Hifs, Hifs, what  
 Hifs; what flat'ring noise is this, at which my Snakes all Hifs, what flat'ring noise is this, what





flat'ring noise is this?



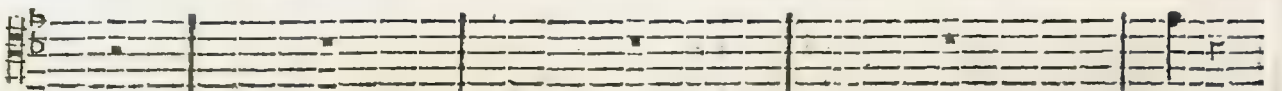
flat'ring noise is this?



flat'ring noise is this? I hate, I hate to see, I hate, I hate to see fond Tongues ad—vance, high



Hifs,



Hifs,



as the Gods, the slaves of chance. What flat'ring noise is this, at which my Snakes all Hifs, what



Hifs, Hifs, Hifs, what flat'ring noise is  
 Hifs, Hifs, Hifs, what flat'ring noise is  
 flat'ring noise is this, at which my Snakes all Hifs, what flat'ring noise is this, what flat'ring noise is

this, what flat'ring noise is this, what flat'ring, flat'ring noise, what flat'ring noise is this?  
 this, what flat'ring noise is this, what flat'ring, flat'ring noise, what flat'ring noise is this?  
 this, is this, is this, what flat'ring noise is this?



A SONG for two Voices.

**T** Ripit, tripit, tripit, tripit, tripit, tripit, in a ring, a—round, a—rou—  
 Tripit, tripit, tripit, tripit, tripit, tripit, in a ring, a—round, a—round, a—rou—

—nd, this mortal Dance and Sing, Dance and Sing, Dance and Sing, Dance and Sing a—  
 —nd, this mortal Dance and Sing, Dance and Sing, Dance and Sing, Dance and Sing a—rou—

—round, a—round, a—rou— —nd, this mor—tal Dance and  
 —nd, a—round, a—rou—nd, a—rou—nd, this mor—tal Dance and

Sing, this mortal Dance and Sing.  
 Sing, this mor—tal Dance and Sing.

## A SONG for Two VOICES. in King Arthur

**T**O Woden thanks we render, to Woden thanks we render, to Woden we have vow'd, to

To Woden thanks we render, to Woden thanks we render, to Woden we have

Woden, to Woden we have vow'd; thanks, thanks, thanks, to Woden thanks we

vow'd, to Woden we have vow'd, to Woden thanks we render, thanks,

render, to Woden our de-fender; thanks, thanks, thanks, thanks, to

thanks to Woden our de-fender; to Woden thanks we render, to Woden thanks we

Woden thanks we render, thanks, thanks, thanks, to Woden our de-fender, thanks,

render, to Woden thanks we render, thanks to Woden our de-fender,



thanks to *Woden* our defender, to *Woden* our defender.

thanks, to *Woden* our defender, to *Woden* our defender.

*A Two Part SONG in Dioclesian.*

**L** Et all Mankind the Pleasure share, and blest this happy, happy, happy day; let all Man—

Let all Mankind the Pleasure share, and blest this happy, happy, happy day; let all Man—

—kind the Pleasure share, and blest this happy, happy, happy day; this happy, happy,

—kind the Pleasure share, and blest this happy, happy, happy day; this happy, happy, happy,

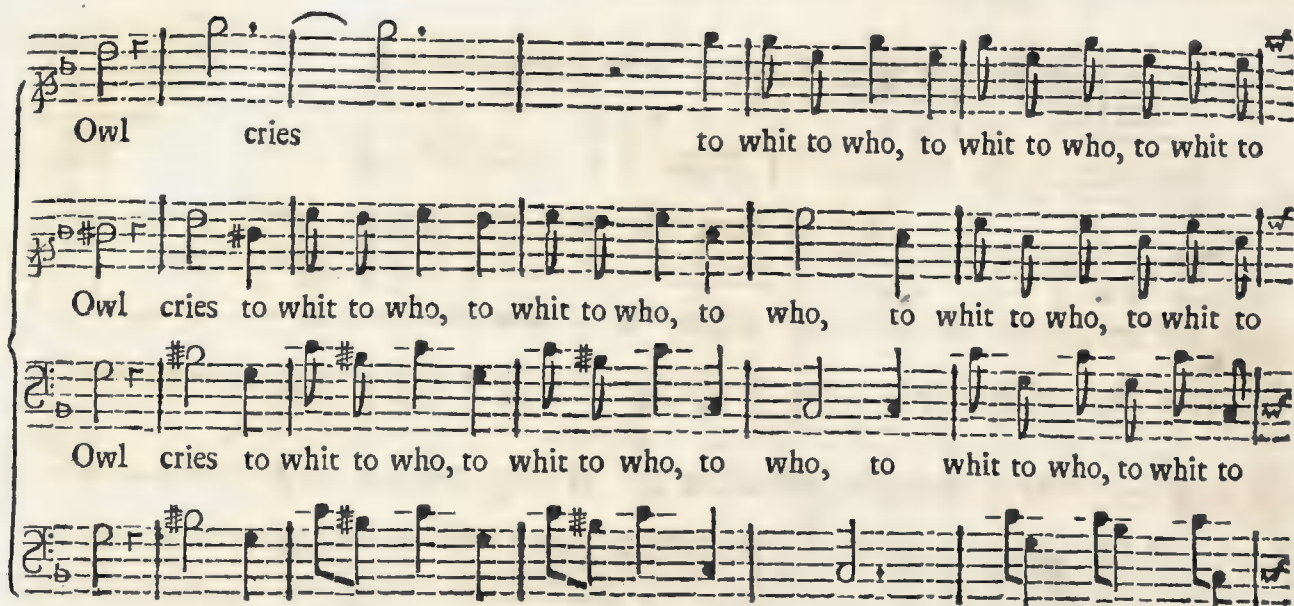
happy day; this happy, happy, happy, happy day.

happy day; this happy, happy, happy, happy, happy day.

## A SONG for Three VOICES.

VV Hen the Cock begins to Crow,  
 When the Cock begins to Crow, when the  
 When the Cock begins to  
 when the Cock begins, be-gins to Crow, Cock-a-dodle—do,  
 Cock begins to Crow, when the Cock be-gins to Crow; Cockadodle—  
 Crow, when the Cock begins, be-gins to Crow; Cockadodle —  
 Cockadodle—do; when the Embers, the Embers leave to glow, and the  
 —do, Cockadodle—do; when the Embers leave to glow, when the  
 —do, Cockadoble—do; when the Embers leave to glow, and the

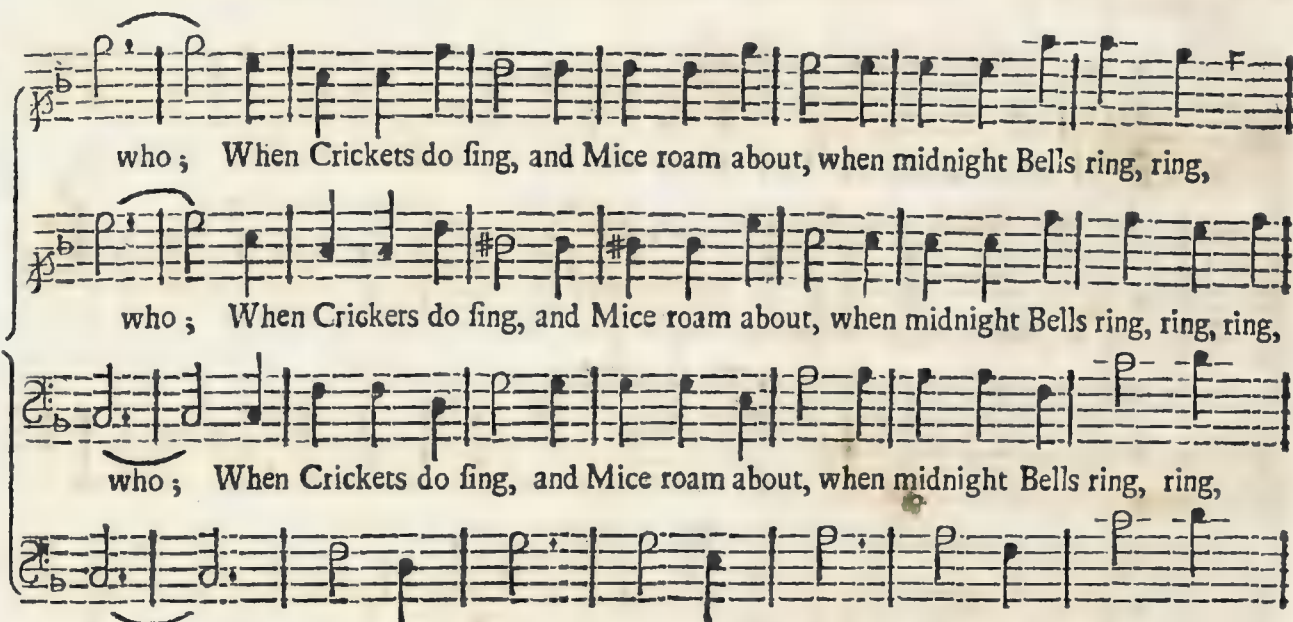




Owl cries to whit to who, to whit to who, to whit to

Owl cries to whit to who, to whit to who, to who, to whit to who, to whit to

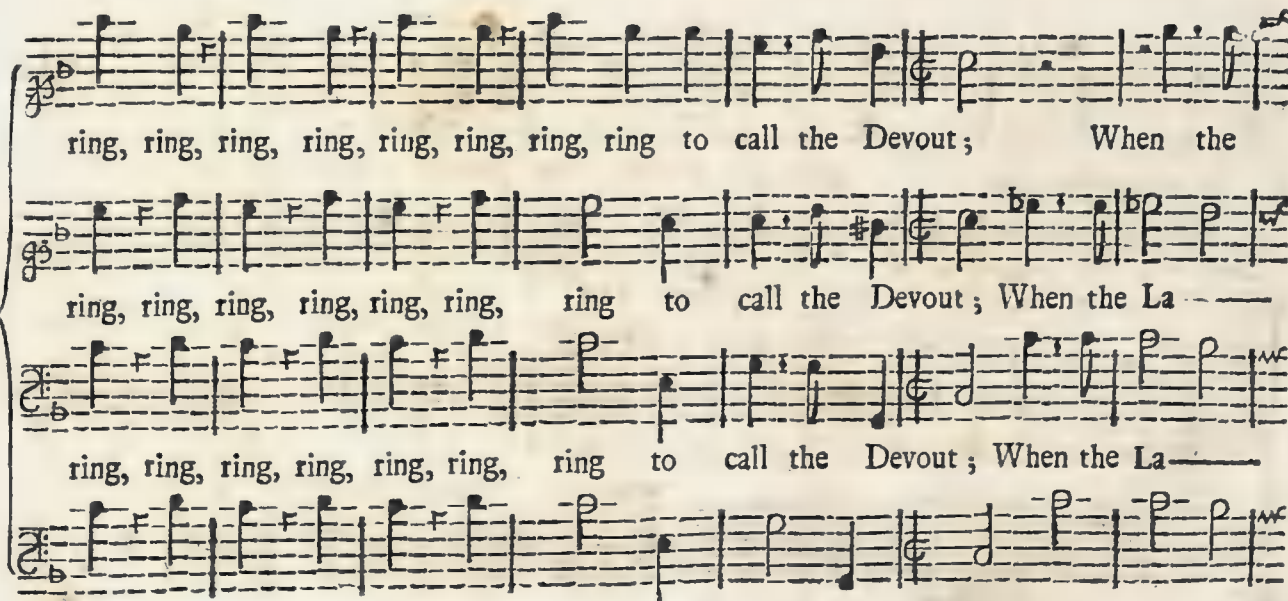
Owl cries to whit to who, to whit to who, to who, to whit to who, to whit to



who; When Crickets do fing, and Mice roam about, when midnight Bells ring, ring,

who; When Crickets do fing, and Mice roam about, when midnight Bells ring, ring, ring,

who; When Crickets do fing, and Mice roam about, when midnight Bells ring, ring,



ring, ring, ring, ring, ring, ring, ring, ring to call the Devout; When the

ring, ring, ring, ring, ring, ring, ring to call the Devout; When the La —

ring, ring, ring, ring, ring, ring, ring to call the Devout; When the La —

La—zie lye stretch, and thinks 'tis no harm, their zeal is so cold, and their  
 —zie lye stretch—ing and thinks 'tis no harm, their zeal is so cold, and their  
 —zie lye stretch—ing, and thinks 'tis no harm, their zeal is so cold, and their

Beds are so warm; when the long la-zie flut has not made the Parlour clean, no  
 Beds are so warm; when the long la-zie flut has not made the Parlour clean, no  
 Beds are so warm; when the long la-zie flut has not made the Parlour clean, no

Water on the Hearth is put, but all, all, all, all things in dif—or—der  
 Water on the Hearth is put, but all, all things in dif—or—der seen,  
 Water on the Hearth is put, but all, all, all things in dif—



feen, all things in dif-or-der feen, all, all, all things in dif-or-der feen;  
 all things in dif-or-der feen, all things in dif-or-der feen;  
 or-der feen, all things in dif-order feen, all things in dif-order feen;

Then we Tripit, tripit, tripit, tripit, tripit, tripit, tripit, tripit, tripit,  
 Then we Tripit, tripit, tripit, tripit, tripit, tripit, tripit, tripit, tripit,  
 Then we Tripit, tripit, tripit, tripit, tripit, tripit, tripit, tripit, tripit,

tripit, tripit, tripit, tripit, tripit round the Room, and make like Bees a drowfie,  
 tripit, tripit, tripit, tripit, trip-it, round the Room, and make like Bees a drowfie  
 tripit, tripit, tripit, tripit, tripit, round the Room, and make like Bees a drowfie

drowfie, drowfie hum, hum, hum: Be she *Betty, Nan* or *Sue*, we make her, make her

drowfie, drowfie hum, hum, hum: Be she *Betty, Nan* or *Sue*, we make her, make her

drow—fie hum, hum, hum: Be she *Betty, Nan* or *Sue*, we make her, make her

of a—nother hue, and Pinch her, Pinch her, Pinch her black and blue, and Pince her,

of a—nother hue, and Pinch her, Pinch her, Pinch her black and blue, and Pinch her,

of a—nother hue, and Pinch her, Pinch her, Pinch her black and blue, and Pinch her,

Pinch her, Pinch her black and blue

Pinch her, Pinch her black and blue

Pinch her, Pinch her black and blue

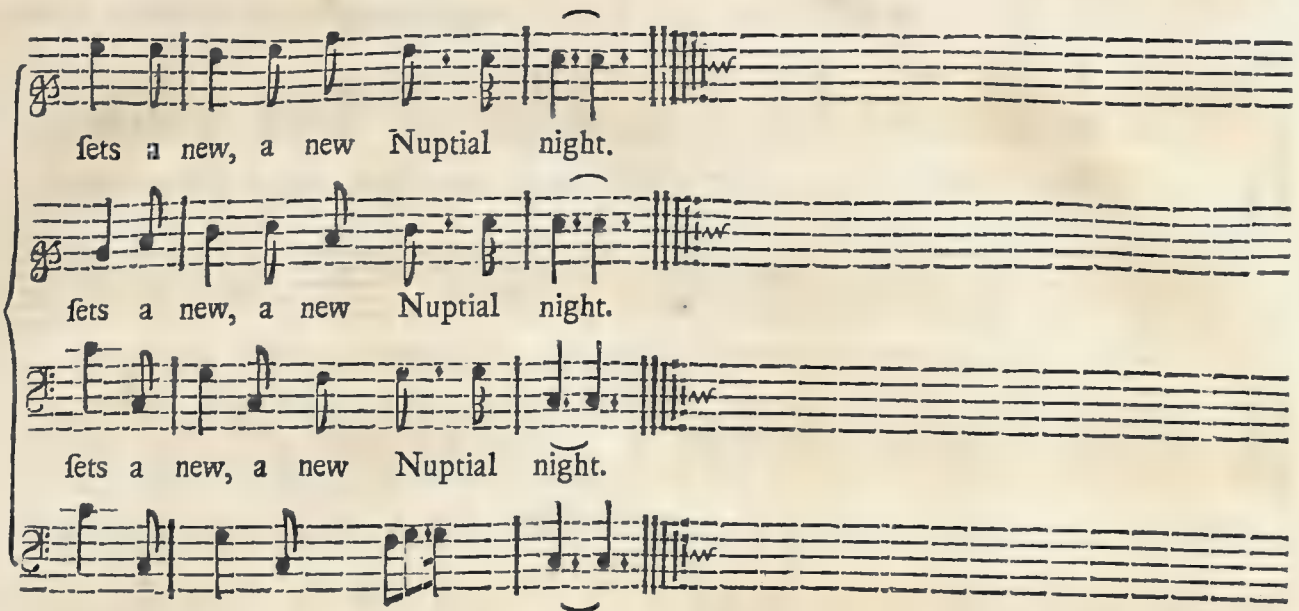


A SONG for Three VOICES.

**T** Hey shall be as happy, happy, as they're fair, love, love shall fill all, all, all the places of  
 They shall be as happy, happy as they're fair, love, love shall fill all, all, all the places of  
 They shall be as happy, happy as they're fair, love, love shall fill all, all, all the places of

care; and ev'ry time the Sun shall display his ris— — — — — ing  
 care; and ev'ry time the Sun shall display his ris— — — — — ing  
 care; and ev'ry time the Sun shall display his ris— — — — — ing, his ris—ing, ris—ing

light, it shall be to them a new Wedding day, and when he sets, and when he  
 light, it shall be to them a new Wedding day, and when he sets, and when he  
 light, it shall be to them a new Wedding day, and when he sets, and when he

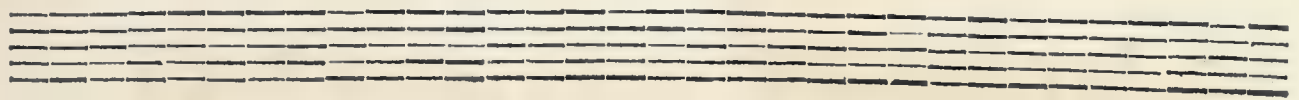


sets a new, a new Nuptial night.

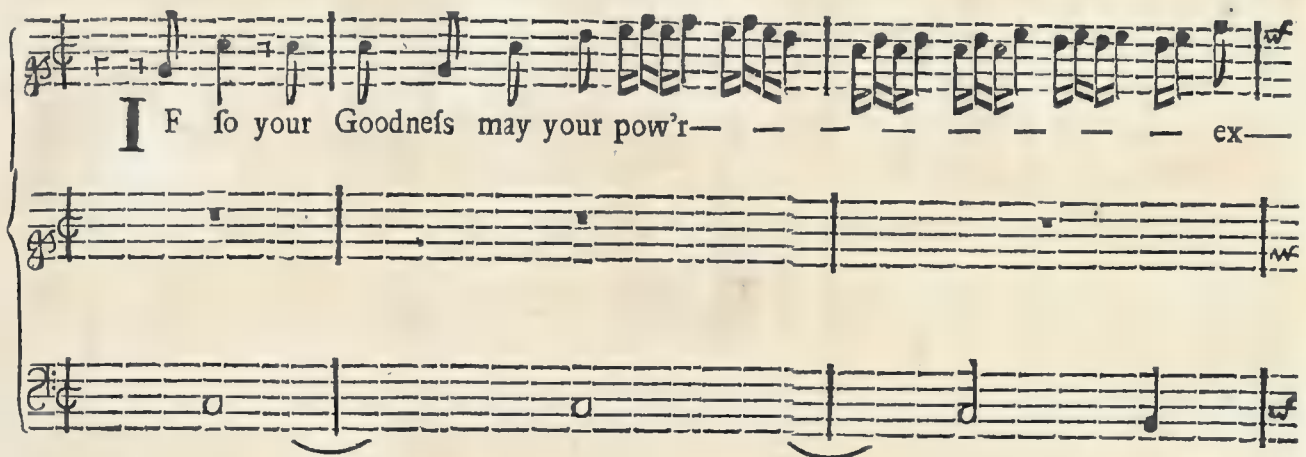
sets a new, a new Nuptial night.

sets a new, a new Nuptial night.

This block contains three staves of music for different voices. Each staff has the lyrics 'sets a new, a new Nuptial night.' written below it. The music is in a common time signature and features a melodic line with some grace notes and a bass line with sustained notes.

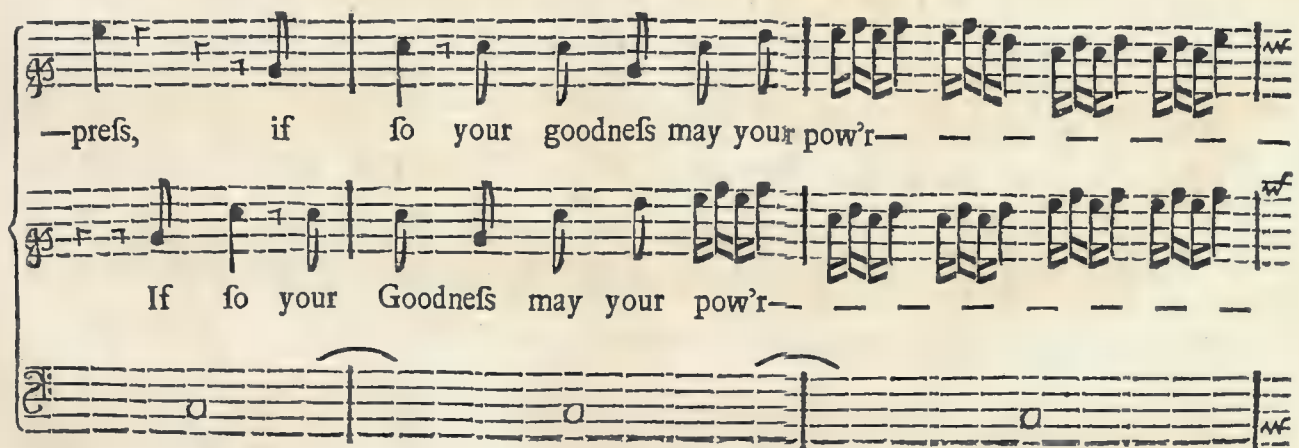


A SONG for two Voices.



If so your Goodness may your pow'r— ex—

This block contains two staves of music for two voices. The first staff has the lyrics 'If so your Goodness may your pow'r— ex—' written below it. The music is in a common time signature and features a melodic line with some grace notes and a bass line with sustained notes.



—press, if so your goodness may your pow'r—

If so your Goodness may your pow'r—

This block contains two staves of music for two voices. The first staff has the lyrics '—press, if so your goodness may your pow'r—' written below it. The second staff has the lyrics 'If so your Goodness may your pow'r—' written below it. The music is in a common time signature and features a melodic line with some grace notes and a bass line with sustained notes.



— exprefs, if fo your goodnefs may your pow'r

ex—prefs, if fo your goodnefs may your

your pow'r ex—prefs ;

pow'r,— your pow'r exprefs; and we fhall

and we fhall judge both beft, and we fhall judge, and we fhall judge both beft, both beft, by

judge both beft, and we fhall judge both beft, and we fhall judge both, both beft,

our — — — — — fuc—cefs.

by our — — — — — fuc—cefs.

A SONG for *Montesmo* an Inchanter, and *Mellissa* and *Urganda* Inchantresses. Sung in the First Part of *Don-Quixot*.

VIOLINS.                      Soft.

*Montesmo.*

VV Ith this, this sacred charm—ing wand, I can Heav'n, can Heav'n and

Earth command, :: :: :: command, hush, hush, hush, all the Winds that cur—le the

an—gry Sea, & make the row— — — — — ling waves o—bey.



*Organdi.*

I, I from the Clouds can Con—jure down the Rain, I from the Clouds can Con—jure

down the Rain, can Con— — — jure down the Rain; and make it

De— — — luge, and make it De— — — luge once, once a—gain:

*Mellissa.*

I, when I please, I, when I please make Na—ture smile, smile,

smile, as ga— — — y, as ga— — — y, as at

first she did on, as at first she did on her Cre— a— tion day;

Groves with E—ter—nal sweets, shall Fra—grant grow, shall fragrant, fragrant

grow, and make a true E—li— — — — — zi—um, and

make a true E—li— — — — — zium here be—low.



## CHORUS.

Groves with E—ter—nal sweets shall fra—grant grow, shall fragrant, fra—grant grow;

Groves with E—ter—nal sweets shall fra—grant grow, and make a true E—

Groves with E—ter—nal sweets shall fra—grant grow, shall fragrant, fra—grant grow, and



and make a true E—li — — — — — zium, and make a true E—li—  
 — li — — — — — zium, and make a true E—li — — — — — zium, a true E—  
 make a true E—li — — — — — zium, and make a true E—li — — — — —

— — — — — zium here be—low. Ritornello.  
 — li — — — — — zium here be—low. Ritornello.  
 — — — — — zium here be—low.

Melissa.

I can give Beauty, make the aged young, and Love's dear momentary rapture long ;

Love's dear mometary rapture long.





*Melissa.*  
Why then, why then will Mortals

*Urganda.*  
Why then, why then will Mortals dare, to urge a

Art all can doe, all, all can doe; Why then, why then will Mortals dare,

dare, to urge, a Fate, to urge a Fate; why then, why then will Mortals dare, to urge a

Fate, to urge, a Fate, to urge a Fate, to urge a Fate: why then, why then will Mortals dare

to urge a Fate, to urge a Fate, to urge a Fate, to urge a Fate: why then, why then will Mortals

Fate, to urge a Fate, to urge a Fate, :::: and Ju—stice so se—vere.

to urge a Fate, :::: to urge a Fate, and Ju—stice so se—vere.

dare, to urge a Fate, to urge a Fate, :::: and Justice so se—vere.

See, see there a wretch in his own o—pinion Wife, Laugh—s at our

Charms, Laugh—s at our Charms, and mocks, and mocks our Mysteries.

*Melissa.*

I've a little Spirit yonder, where the Clouds do part afunder, Iyes basking his Limbs, in the

warm Sun-beams, shall his Soul from his Body plunder, speak, speak, shall it be so? shall it be so,

*Urganda.*

shall it be, shall it be, shall it be so? shall it be, shall it be, shall it be so? No,

No, no, no, no, no,





Appear, appear, appear, appear ye fat Fiends that in Limbo do groan, that were when in

Flesh, the same Souls as his own; you that always, you that always in *Lucifer's* Kitchin re-

—fide, 'mongst Sea-cole and Kettles, and Greafe newly try'd; that pamper'd, that pamper'd each

day with a Garbidge of Souls, broyl Rashers of Fools for a Breakfast on Coals, this

Mortal from hence to convey, to convey try your skill; thus Fate's, thus Fate's, and our

Ma-gi-cal order ful—fil, thus Fate's, thus Fate's, and our Ma-gi-cal order ful—fil.



CHORUS. Violins the same.

Ap—pear, ap—pear, ap—pear, ap—pear, ye fat Fiends that in Lim—bo do groan, that

Ap—pear, ap—pear, ap—pear, ye fat Fiends that in Lim—bo do groan, that

Ap—pear, ap—pear, ye fat Fiends that in Lim—bo do groan, that

were, when in flesh, the same Souls as his own; you that al—ways, you that al—ways in

were, when in flesh, the same Souls as his own; you that al—ways, you that al—ways in

were, when in flesh, the same Souls as his own; you that al—ways, you that al—ways in

Lu—ci—fer's Kitchin re—side, 'mongst Sea—cole and Kettles, and Grease new—ly try'd;

Lu—ci—fer's Kitchin re—side, 'mongst Sea—cole and Kettles, and Grease new—ly try'd;

Lu—ci—fer's Kitchin re—side, 'mongst Sea—cole and Kettles, and Grease new—ly try'd;

That pamper'd, that pamper'd, each day, with a Garbidge of Souls, broyl Raskers of Fools for a

That pamper'd, that pamper'd, each day, with a Garbidge of Souls, broyl Raskers of Fools for a

That pamper'd, that pamper'd, each day, with a Garbidge of Souls, broyl Raskers of Fools for a

Breakfast on Coals, this Mortal from hence to convey, to convey shew your skill; thus

Breakfast on Coals, this Mortal from hence to convey, to convey shew your skill; thus

Breakfast on Coals, this Mortal from hence to convey, to convey shew your skill; thus

Fate's, thus Fate's and our Ma-gi-cal or-der ful-fill. fill.

Fate's, thus Fate's and our Ma-gi-cal or-der ful-fill. fill.

Fate's, thus Fate's and our Ma-gi-cal or-der ful-fill. fill.



A SONG for two Voices.

IN vain the  
In vain the am'rous Flute, in vain the

am'rous Flute, and soft Guitar, joyntly,  
am'rous Flute, and soft, soft Gui—tar,

joynt—ly La — — — — — bour  
joyntly, joynt—ly La — — — — — bour to in—

to inspire, wanton heat, wanton, wanton, wan—ton heat and loose de—fire:  
-spire, wanton heat, to inspire wanton, wanton, wan—ton heat and loose de—fire:

F f f



Whilst thy chafte airs do gent-ly, gent-ly, gent-ly move, do gent-ly,

Whilst thy chafte airs do gent-ly

gent-ly, gent-ly move, Seraphick flames and heav'n-ly love, and heav'n-ly

gent-ly, gent-ly move, Seraphick flames and heav'n-ly love, Seraphick

love, Seraphick flames and heav'n-ly love.

flames and heav'n-ly love, and heav'n-ly love.

F I N I S.







